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★ ★ EDITORIAL

GOTTFRIED SILBERMANN BEGINS HIS career as an independent organ builder with a comfortable supply of working capital, thanks to his intended bride, the nun, who was apprehended in the act of eloping with him.

An analysis of his specifications reveals the most stringent artistic economy. He all but eliminated the great profusion of "character" voices common to the work of his predecessors but which were not useful in the full ensemble, and he avoided all unessential duplications. He relied upon combinations of different elements in the harmonic series to produce the wealth and variety of color for which his organs are famous. Although his largest organs have three, and sometimes four, 8′ stops on the Great (one being the reed), two well-contrasted voices are the more usual number of both 8′ and 4′ stops for each manual division; and whenever possible, he gave his organs two contrasting voices at each pitch of the harmonic series up to 1 3/5′. The perfectly-blended composite tone, both of combinations and full organ, is effected by elements whose strengths are balanced with each other, no one pitch (such as 8′) being allowed excessive predominance, and whose voicing permits the overtones of lower pitches to join with the upper work so that they adhere to each other and create the illusion of unity.

He eschewed extremely high-pitch mixtures, his Cymbel being a full-chorus mixture of intermediate pitch. He did not carry Tierces down into the lower octaves, and only infrequently introduced 2 2/3′ in mixtures below middle C. In his suggestions for use of his registers in combinations (which

BRIEFS ★ ★ ★

will appear in the next instalment), he recommends using the 2 2/3′ Quinta, which is a principal, in the full organ, but does not include in it the covered 2 2/3′ Nassat, which is a flute.

The next issue will also contain specifications of several of his largest and most important organs and will follow his career to its end. The final two parts will summarize in some detail his methods of construction, scaling and voicing.

The general similarity of all the stoplists is an indication of Silbermann's belief that these registers offered the best musical possibilities regardless of the size of the instrument or church building. He adopted his more or less standard disposition to the size and acoustic properties of each church by the use of different scales. He is known to have employed as many as nineteen different scales for principals, and all the other stops were scaled in proportion to them.

GILMAN CHASE HAS WRITTEN A challenging book called *Notes on Bach*, to be published this year, and has given us a preview of it in an excerpt that includes all of a chapter especially intended for organists and most of another chapter about general principles of performance. Neither he nor John Challis, whom he consulted frequently in preparing the book, hesitate to express their opinions on controversial points.

WE ARE ASTONISHED AT THE NUMBER and quality of interesting articles that are submitted for publication in this magazine. Most of them are serious discussions of musical and other technical matters, and contain something that would be valuable to our readers.

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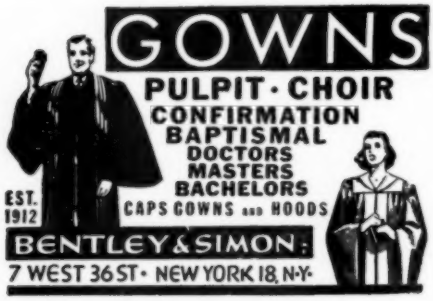

★ ★ EDITORIAL

Space limitations alone would prevent us from using all of this material. Many authors, however, base their articles on criticism of contemporary practice and ideas without suggesting alternatives that would conform to their standards. We believe that we should offer the profession constructive thought rather than purely negative criticism. The clear affirmation of a good idea should gain some acceptance for it, even without any condemnation of different or opposite concepts. We will publish critical material when it is accompanied by affirmative suggestions of real value; not otherwise.

As a specific instance, each returning boat or plane apparently brings back an organist who is convinced of the superiority of European organs, especially old ones. Some of them wax eloquent in heaping abuse upon American voicers, while extolling the "noble," "warm," "silvery," and "live" sounding organs which they have been privileged to play. All such verbiage is of little value so long as the writers remain inarticulate upon the all-important practical details. Whether right or wrong, these opinions are reminiscent of the music critic who criticizes adversely just to impress his readers. We should all be interested in and grateful for any description of good things that is reasonably exact and detailed, and an exposition of the means by which such good effects are achieved would be of the greatest value. In the case of organs, this obviously involves information about the construction and proportions of wind chests and pipes, and especially the details of scaling and voicing treatment; i.e., the materials and dimensions of the pipes, the

BRIEFS ★ ★ ★

mouth widths and heights, and languid heights and faces, the windways, toe holes, nicking (if any), et cetera. With this information, we should be able to duplicate most of the admired virtues of the old organs. There are many voicers in this country who are so familiar with the tools and materials of their craft, and with the behavior of wind in a pipe, that they can be relied upon to produce the musical effects we want if we provide enough information about the models we would imitate, and give them accurate patterns to follow. The results are dependent upon nature, which has not changed very much. With the exception of some traces of atomic dust, air is much the same now as it was in the seventeenth and eighteenth centuries, and will react similarly in various types of enclosures, if activated in the same manner.

We are eager to develop every aspect of musical truth, and welcome all thoughtful contributions toward this end. We do want each article to contain some positive element of real value, an essence that enriches.

RECENTLY THE ORGAN INSTITUTE received a contribution in memory of a person who had passed on. The contributor said that this gift was being made in place of funeral flowers and asked that a letter be sent to inform the family. The Trustees of the Organ Institute accepted this gift gratefully, and will use it in advancing the general purposes of the Organ Institute which are to promote interest in and knowledge of organs and organ music and to make available to organists advanced instruction by well-known concert or-

(Continued on Page 67)

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Review of Recorded Music—July, 1952

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GILMAN CHASE

NOTES ON BACH

THE performance of Bach's organ music involves two problems of primary importance: (1) The adjustment of tempo to the acoustical properties of individual churches and auditoriums, and (2) the selection of such ranks of pipes as will bring into clearest focus the contrapuntal complexities of his organ music. These matters must be studied after the general problems of correct rhythms have been solved and the eighteenth-century ornamentation has been accurately realized.

Unfortunately organists, together with other keyboardists and conductors, are responsible for continuing the false traditions of the past century in playing eighteenth-century music. It is high time to reestablish a correct tradition based upon eighteenth-century facts as we have them, and to discard nineteenth-century guesses and whims. It is discouraging to hear organists fail to realise the full color scheme of Bach's organ music because of a century old barrier of assumed performance traditions. The results are most unsatisfactory musically and far from authentic. Because of the frequently heard blueprint manner of playing Bach's organ music today, modern listeners are treated to laboratory samples, black and white pen drawings; the rich colorings of authentic realizations are seldom heard. What we are allowed to hear of his great organ music is as colorless and undramatic as a reading of Macbeth by a high school elocution class; sincere, but utterly uninteresting, and merely a faint blueprint of the original.

This state of affairs is not due to lack of ability, either technical or musical, on the part of present day organists, but rather to a nineteenth-century hangover. Part of the remedy is already in progress. Our best informed organ builders are producing splendid instruments worthy of Bach's music, having a type of ensemble that has been incorrectly labeled "baroque" by the uninformed. The best twentieth-century instruments exhibit excellent balance, clarity, and a tendency to return to the sweetness of tone that Bach associated with Silbermann's organs and which he referred to as "silver tone." It is encouraging, also, to see that progress is being made in reintroducing tracker action as an important means of rectifying the serious defects in modern organ music. Electric action seemed to be a miracle of mechanical genius at the turn of the century, but it has since proven to be a musical bug-bear that has all but dethroned the "king of instruments." Happily this error is now being recognised, and tracker action is beginning to appear again, and as a result it is possible to look forward to an era of more musical organ playing and a more general recognition of the instrument and its players by the musical world.

Tone Spacing

Because of the tremendous and long continued reverberations created by organ tone battling stone arches, the organist must space his notes and chords to fit and compensate for the degree of time lag that exists in each individual church and auditorium. This apparent time lag is created by reverberation, which is longer or shorter depending upon such factors as the surface materials, archways, alcoves and echo spots, and the placement of the organ pipes. Many churches and auditoriums are too much "alive" with

reverberation, and many are accoustically "dead." This variance is due mainly to the absence or presence of sound absorbing materials, and one extreme or the other produces acoustical conditions in which good musical performance is difficult if not impossible. Such situations can generally be satisfactorily remedied with competent technical advice.

The placement of organ pipes and the console is an even more serious matter for once they have been installed an original error can only be rectified at great cost. Through the centuries organ builders have found the ecclesiastical west gallery the most musically satisfactory site for the organ, both pipes and console. Their judgment is further confirmed by comparison with the chancel organ arrangement of many Protestant churches. In such installations the tonal results are almost always unsatisfactory due to the necessity of crowding and boxing up the pipes and mechanism to fit space limitations generally imposed by chancel measurements. Such results, while not unpleasant, do not allow for complete utilization of the instrument's resources.

The past fifty years have seen the almost complete emasculation of the organ. Nobly conceived ensembles of the eighteenth and nineteenth centuries were forgotten in a mad desire for cheap imitations of orchestral sounds, and the instrument was almost completely concealed in tightly sealed boxes which could be only partially opened by the organist. On such miserable instruments the organ music of Bach and his contemporaries could not be realized in a worthy fashion. Today, our more progressive organ builders are advancing rapidly toward a restoration of the classic ensemble and individual tone colors so necessary for musical performance of the best in organ literature of any age.

In the course of this organ renascence certain extremes were inevitable, and in their sincere efforts to release trapped organ tone, some builders have gone to the opposite extreme and have abandoned the artistic (and perhaps musical) properties of the traditional organ case, in favor of bare, open pipe work, uninhibited by any sort of obstruction. Surely the great organ builders of the past would not have continually employed organ cases if these hampered transmission of organ tone! Some half-way point between the two extremes — the completely boxed up and the completely open — seems to be the logical solution, the happy medium which will protect the pipes from damage and yet not hinder the tone quality.

The organist, confronted with some of these problems, must adjust his playing to compensate for them if he would produce the ultimate in musical results. John Mills, in his book *A Fugue in Cycles and Bells* (1935) says blunty:

> "Musicians as a rule have made little effort to correlate their judgments with physical magnitude."

This is certainly true of most organists who usually judge their performances from what they themselves hear at the keyboard. They seem to ignore the distortions which frequently take place as the sounds travel about the nave or auditorium. Indifference to this matter is most evident in performances of visiting recitalists (although most resident organists are equally guilty) who are not sufficiently familiar with the individual instrument and the local acoustical properties of the building which houses it. Many an excellent piece of organ music has been ruined in performance by being played too rapidly (most frequently this is the case) or too slowly (rarely) to fit the local sound conditions. The only solution of this difficulty is a keen awareness of the problems, and an honest effort by the performer to compensate for them by *correct* tone spacing, an effort that sometimes requires great humility. Virgil Thompson has illustrated this problem in his book *The Musical Scene*:

"I have heard the fugues and toccatas of Sebastian Bach played by organists at the Cathedral of Notre Dame in Paris which has some of the most complex echos and reverberations of any building in the world, at tempos twice, thrice, and even four times as slow as those the same organists employ in churches of drier accoustic properties; it sounded perfectly well, too."

Every organist should hear himself "play" from various parts of the nave or auditorium. To accomplish this (and it should take place frequently) requires the services of another performer at the console who will follow the indicated registrations and tempos. What an ear opener this procedure can prove to be! The "listening" organist will discover that the tempos he would personally choose as musically correct often are not at all satisfactory away from the console; he will also find that certain chords must be prolonged or shortened to a degree far beyond his console-conceived proportions; that rhythmic silences are of variable time values under various acoustical conditions. For the honor of their profession (which in Bach's day was a distinguished one) organists must humble themselves to the point of discarding some of their personal displays of virtuosity and whimsy in favor of distinct projections of the music. Ignorance of this vital problem of tone spacing has, in my opinion, been an important factor in the loss of the professional prestige which organists once enjoyed. If only organists would "listen" to themselves much unmusical timing could be eliminated, and they might once again earn the position of importance they enjoyed in Bach's day.

Registration

No other single instrument offers such a variety of tonal possibilities as the organ, and no single instrument is so laden with gadgets and labor-saving devices which tend to confuse and facinate the performer so that he is often preoccupied with them instead of with the music. How many valuable practice hours are spent experimenting with these playthings of the modern organ? How many organ stoplists have been deprived of essential ranks of pipes in order that the organist might have at his fingertips dozens of combination pistons and other non-essentials? It is true that a limited number of such devices are an aid to the performer, but these should never be added to a specification which is lacking in adequate tonal resources.

The present trend toward incorporating the tonal qualities of the "golden age" of Silbermann into contemporary instruments has helped to reduce gadgets to a minimum by creating adequate tonal groups for each keyboard, so that sub- and super-couplers to various keyboards are unnecessary. It is encouraging to notice that relatively few consoles are now being built with more than three manuals. Organists and builders have finally become convinced of the uselessness of more than three manuals. Any legitimate organ composition can be satisfactorily performed with no more than three, and the futility of the fourth, fifth, and sixth manual has at last been recognized. There is no organ piece of Bach which can not be played with completeness and satisfaction upon an adequately designed two manual and pedal instrument. Bach never had more than a two manual and pedal organ at his regular disposal.

Organists ought to remind themselves constantly, when playing the music of Bach's day, that organ consoles then were not designed for fancy stop manipulation; there were no combination pistons below the keys; swell boxes with venetian shades were modern novelties; the gradual crescendo effect was impossible and hence was not a part of that music. The organist with integrity will consider these limitations in playing old music. He will set up suitable combinations of pipe ranks on each manual, and then

proceed to make the most of the music without regard to the varied tonal colorings that are too easily available on a modern console. He will have no need for the various swell pedals as these are not required in this music. Bach's organ music was planned in various layers, or levels, not in Wagnerian heaves and sighs! It is amazing that so many organists (and pianists and conductors) cannot envision music without the constant use of crescendos and decrescendos. Musical performance should be based upon an exact understanding and transmission of correct rhythms and phrasings, plus a feeling for rubato — these basic matters automatically relegate the swell pedal to its inconsequential role in the scheme of things.

The block type of registration figures mainly in the preludes, fantasias, toccatas, in all the fugues, and in the Vivaldi-Bach transcriptions. Logically the Great organ should produce the largest mass of tone, and the Positiv or Swell organ should supply contrast for the secondary ideas and echo passages. Ideally these contrasting keyboards should rarely be coupled to the Great, but, unfortunately, many instruments now in use are so poorly designed with respect to their tonal resources that it is often necessary to couple two keyboards together in order to obtain something like the desired quality of tone on a single manual; in such cases the coupled manual becomes useless in itself and a third manual must be used for contrasts.

The pedal organs of Bach's day were usually independent of the other keyboards but nowadays we are forced to use manual couplers to the pedal in order to realize something of the pedal's former majesty. Under such conditions the coupled manual cannot be used for its natural function and must be reserved for its makeshift job as an adjunct to an otherwise feeble pedal division. If the same pipes are required to sound both manual and pedal parts confusion results whenever a lower manual voice comes near to the pedal, and when they are required to simultaneously speak the same notes one part seems to become silent.

Some organists have formed the habit of overworking certain tonal effects that are now possible because of the wealth of mutation stops found in most of our new twentieth-century organs. This practice is especially noticeable in playing of Bach's organ music, which, by some curious reasoning, is thought by some to require the almost constant use of at least one or more of the upper off-unison registers. Their constant use detracts from their musical value. Perhaps those players who are given to this excessive practice may be excused for the present because these tone colors are still something of a novelty in this country. However, they should be warned of the monotonous effect such combinations produce when used constantly.

Some players seem to have abandoned the 8′ Diapason as some sort of a nuisance. Many organs of the day make such an attitude understandable, considering the hooting vulgarity of tone generally coming from this register. Happily there are some organ builders who have done something about this condition, and many modern instruments are blessed with diapason tone of remarkable beauty — solemn, sweet, and soothing. Such a piece as Bach's "Vater unser in Himmelreich" (Orgelbüchlein) provides a perfect use for the richness and warmth of a fine diapason, drawn singly and employed throughout the entire composition. There are several other organ compositions of Bach that are very similar in texture to this one and can be most effectively realized in the same fashion. Such a practice affords a most useful means of providing tonal contrast to the brilliant ensembles employed for the showier pieces, the preludes, fantasias, toccatas, and most of the fugues. Occasional retreats to tonal calmness and simplicity prove to be

artistically and psychologically sound, just as any ornately designed pattern invites occasional spots of unadorned space to relieve what might otherwise become confused. One need not constantly dwell upon mountain tops, for the valleys are pleasant too, and from there one can grasp the majesty of the peaks.

The French Tradition

There exists a curious tradition among French organists, publicly vaunted as unquestionably authentic, which should be honestly appraised. It has been widely believed that these distinguished gentlemen possess *the* authentic manner of playing Bach's music, as handed down for generations from Bach's pupil, Kittle. The succession line runs as follows:

Kittle

Hesse

Lemmens

Widor

Dupré

Unquestionably this progression is accurate in its teach-pupil aspect. But as for maintaining a true Bach tradition without distortions along the line, it is quite invalid. Since Bach's death many personalities have added to and taken away from the original until it is hardly recognizable in its present form.

Widor must have been extremely naive to have accepted the "Bach tradition" handed down to him as truly representative of the performance customs of Bach's own day. He has exemplified the infiltration of personality into such handed-down traditions by stating in a manner unbecoming one so consecrated to an authentic succession:

> "Today we no longer play the harpsichord; and the pianoforte, which has happily replaced it, make demands never dreamed of in those days." (Pirro: *Johann Sebastian Bach, the Organist*, 1902, Preface by Widor.)

A very un-Bach-like statement! His choice of the word "happily" reflects a facet of musical thinking that was prevalent at the turn of the century, when these words were written. In 1902, Widor supported a contemporary attitude by saying:

> "No, the art of organ playing has not changed since Johann Sebastian Bach; but, on the other hand, our organs are growing distinctly better."

No part of this statement is actually true; it is merely a reflection of an existing attitude, and of no other value. Contrarily, organ playing *has* changed and organs *have not* grown distinctly better, but until recently they have departed farther and farther from Silbermann standards. Widor also condemns as "criminals," those who . . "arpeggiate, who do not play legato" upon the organ. At this period he apparently would have denounced anyone who followed the instructions of Frescobaldi in the matter of arpeggios. Further on in this bit of writing Widor makes an appalling statement in Cassandra-like fashion: "Woe be unto you if your tempo is not absolutely regular." *This* from an inheritor of the true Bach tradition!

Schweitzer made clear to Widor the intricate symbolism of Bach's chorale preludes. Widor confessed that he remained somewhat puzzled by the varied thematic "leit motif" background existing in most of them, until the young Schweitzer enlightened him as to their possible meanings.

It is certain that authentic traditions cannot be handed down to succeeding generations unaltered by the sensitivity and the individuality of each successive mind. The above quotations show conclusively that Widor was susceptible to current attitudes of

his day. A glance at Dupré's introductory remarks in his edition of the Bach organ works will reveal the same kind of contemporary bias. Undoubtedly the same sort of thing held true for their predecessors in that eminent line of progression.

The only possible authenticity in Bach playing must come from eighteenth-century writings; not from "carriers," but from persons who knew Bach, who heard him play, and from those whom he admired professionally, from those men who practiced in music as he did.

When the performer thoroughly understands the stylistic conventions which were common practice in eighteenth-century music — the rhythmic alterations not specifically indicated in the music, the various ornament signs and their correct realization, and some knowledge of the expressive possibilities and limitations of instruments of the period — when these fundamentals are fully comprehended and applied, he must then dig deep into the music itself and discover the emotional qualities contained in it. This is apparently considered unnecessary by those who find countrapuntal music completely satisfying when performed with mathematical precision. A shallow view! Eighteenth-century composers did not intend their music to be played exactly as indicated in the score. Furthermore, the precise machine type of performance robs the music of its vitality and its emotional appeal, and instead of a live and moving performance we hear the too familiar static quality which is both incorrect and unfair to composer and listener. Some try to compensate for this sterility by imbuing the music with a false excitement induced by playing it at an unnecessarily rapid pace. This old trick fools only the casual listener. The absence of expression marks in the printed scores of eighteenth-century music does not mean that the music should be played *as is*, as the inaccuracies of early notation would then deprive it of emotional appeal, which can only be given to it by applying the techniques of the period. Bear in mind, too, that little of this music was scored for publication, and in Bach's case it was written for performance under his guidance and direction almost exclusively. His singers and instrumentalists were accustomed to the disparity between the score and its realization in performance. It is not unreasonable to believe that any performers who erred in some of these interpretations of his music were promptly drilled by J. S. Bach and set right in blunt terms (he was not known for his tact!). Bach's music miraculously survived in black and white performances, his marvelous melodies surmount even inaccurate rhythmic treatments, but Bach's original music *is* in color and the etching treatment robs it of its true splendor and complete effect. Black and white reproductions can never approach the original, they only hint of the original masterpiece. Today, with very few exceptions, we hear black and white interpretations of Bach's music almost exclusively; the vital things which fill in the magnificent colors are omitted. Musicians can find much of technical interest in such performances, but the lay audiences are mostly bored, although they rarely know why, with the incompleteness of the portrayal. To a student or a scholar a fugue may be an exciting solution to a mathematical problem in triple counterpoint, but to a non-student a fugue can be a tiresome experience unless something exciting happens in the music to maintain emotional interest. A climax must be made apparent or the piece is a bit of meaningless counterpoint. Direction must be pointed out by the performer, or as Gide says, "any good performance should be an *explanation of the work.*"

All the universal expressions of human emotions are present in the music of Bach, and these can be vitally revealed only by a correct understanding of the basic element of all the arts involving movement and time (music, dance, drama, and poetry) and

that element is *timing*. Rhythmic timing is the ability to play the note, move the arm, speak the word at the *right* time. This is a native instinct with true artists, and can be only superficially taught to those who lack this sense of timing. The absence of this precious quality is especially evident in the playing of old music where present day customs do not permit the dramatic element which good timing infuses into the performance. Devotion to the printed score seems sufficient to some. Also the halo which surrounds the name JOHANN SEBASTIAN BACH awes performers and prevents them from what is called "tampering" with his music, even though they may instinctively feel that certain pauses, accelerandos, and decrescendos are right and necessary to the full effectiveness of the music.

In the performance of Bach's music there is no definite *one way* to play the score; there are many excellent ways as in all music. One can rightly insist upon authenticity in technical matters, but within the framework of this eighteenth-century convention the emotional qualities became a highly individual matter, and should remain so. No one has the right to say, for instance, that any certain prelude or fugue should be played at any designated metronomic pace, or at any certain degree of loudness or softness — these are matters of personal taste and judgment — but one can expect the keyboardist to have some definite knowledge of the instrument and its possibilities and limitations as a basic guide to his interpretation. It matters little how Beethoven performed the Bach keyboard pieces (as reported by Czerny), for Beethoven knew less of the Cantor's music and the performance traditions woven into them than do present day conservatory students. The picture of young Felix Mendelssohn playing Bach for Goethe is one that is fraught with uneasy possibilities. Harpsichords and clavichords were considered old fashioned in his day, just as were the performance techniques of Bach's generation. Even so Goethe was deeply moved, for a variety of reasons.

Granted that under any circumstances the great melodies of the past will find receptive listeners today. Great melodies will remain great and lasting regardless of the manner in which they are performed. But much of their vitality is lost when they are performed in a manner other than that which their composers intended.

ACCENTING

No treatment of this subject would be complete without a discussion of the fundamental importance of musical accents so necessary to every kind of music. This is especially true of old music which requires extensive use of *agogic* accents, especially in keyboard music, although applicable to all instruments, due to the mechanical limitations of old keyboard instruments, which did not respond to the more obvious pressure accent. *Agogic* accenting is clearly defined in the *Harvard Dictionary of Music*:

> "An accent is said to be agogic if it is affected, not by dynamic stress or by higher pitch, but by longer duration of the note. In German writings the term *agogik* is used to denote all the subtleties of performance achieved by modification of tempo, as distinct from *dynamik*, i.e., graduations which involve variety of intensity. Thus, the use of rallantando and accelerando, of tempo rubato, the dwelling on certain notes, also rests, breathing signs, fermatas, et cetera, all fall under *agogik*."

This manner of accenting has proved to be most effective musically and is constantly employed in all kinds of music by our finest performers. Such accenting is frequently mentioned in eighteenth-century literature on musical performance, although the term agogic was not then used in musical parlance. With the above definition of agogic

accenting in mind, several paragraphs from eighteenth-century instruction books become at once comprehensible.

From Johann Quantz' *Versuch einer Anweisung die Flöte traversiere zu Spielen*:

"You must, in your execution, know how to make a difference between capital and passing notes. Capital notes must always, if possible, be more emphasized than passing ones. According to this rule, in meters of moderate movement or even in the adagio, the shorter notes should be played somewhat unequally, although to the sight they appear to be of the same value; so that you must, in each figure, dwell on such notes as come on the beats, namely the first, third, fifth, and seventh, more than on the passing notes, which are the second, fourth, sixth, and eighth; you should not, however, hold them as long as if they were dotted . . . . but one must except from this rule rapid passages, in a quick measure, where the time does not allow to play them unevenly, and one can accent the first of every four . . . Finally, one must except all notes marked with dots or dashes . . . . and lastly, about the eighth notes in gigues, all these must be equal, the one no longer than the other."

And from Dom Bedos' *L'Art du Factur d'Orgues* (1766):

"The first of two eighth notes is generally held, and the second is always *touched*. After the distinction we have just made of the eighth notes in first and second, it is essential to remark upon their *inequality* in most movements. Almost always the first are longer, and second shorter."

"This same inequality must vary according to the kind of expression of the air; in a merry tune, it must be more marked than in a graceful and tender air, more marked in a march than in a minuet; there is, however, many a minuet in which the inequality is as much marked as in a march."

"In general, whatever may be the difference between this first and the second, the first are the longest, and the second, the shortest, in such a way that the two together do not exceed the value of the quarter note they represent."

Jean Phillipe Rameau, in his *Piecès de Clavecins, avec une Table pour les Agrémens*, indicates certain notes to be played evenly (evidently an exception to the usual performance customs) by using the statement "nottes égales" (even notes).

François Couperin in his *Second Livre de Pieces*, likewise makes a point of telling the player when he wishes evenly written notes to be played evenly, by stating:

"Vivement, et les croches égales." (Quickly, and the eight notes even.)

Similarly, Nicolas Clerambault, in his *Cantates Francoises* (Book III) goes to the trouble of marking certain notes with dots above them to indicate evenness, to call attention to his wishes:

"All the eighth notes with dots over them must be even, the others uneven."

These interesting quotations should dispel once and for all the notion of playing eighteenth-century melodies evenly. The agogic manner of accenting was evidently in constant use by all performers to such a degree that composers, who desired certain notes or phrases to be played evenly had to make special indications of this fact. It is logical to assume that the usual custom was to use agogic accents for maintenance of rhythm, unless otherwise indicated.

The indications for accented phrasing found in Bach's music are quite in line with the above instructions. His scores are not complete in phrasing details, but usually the

phrasings are indicated at points where such accents might not be understood, and the passages follow traditional application of agogic accenting.

Johann Quantz' rules regarding capital and passing notes are useful in solving certain puzzling musical problems that are encountered in eighteenth-century scores. In Bach's music we find apparent two-against-three rhythms. Although it can not as yet be authentically established, it seems very doubtful that the two-against-three unit was in any general use during Bach's lifetime. We hear nothing from the writers of that century about such rhythmic combinations, and yet these same commentators are most explicit about infinite details in other phases of rhythmic matters.

A well-know example, of course, is the extended chorale, of Cantata No. 147, "Jesu, Joy of Man's Desiring," with its combinations of duple and triple groups of eight notes. The conductor is faced with a choice of rhythmic conflict or of adhering to the instructions of Johann Quantz and others with regard to the treatment of unaccented passing notes. He can permit the rhythmic disturbance to occur as written, or he can bow to the accepted rhythmic conventions of the period and produce a logical and harmonious result by combining the second eighth note of such pairs with the third eighth-note triplet.

Other occasional instances of such rhythmic inconsistency found in Bach's instrumental pieces may be solved in the same manner. The organ chorale prelude, "In dulci jubilo," in the Orgelbüchlein, contains an all but impossible instance of two-against-three paper rhythm which most editors and performers agree should be rhythmically adjusted. Harvey Grace, in his book, *The Organ Works of Bach*, has commented on this instance:

> "It is a question whether the simultaneous use of three notes against two was intended by Bach. Notation in those days was an approximate affair. For the triplets Bach writes eighth notes instead of the quarter notes called for by the half note unit."

It is both amusing and revealing to learn that musicians of past generations were much concerned with keeping music vitally alive, so that the audience would not lose interest and perhaps fall asleep during the performance. Men of Bach's day were much concerned about the universal problems of tempo and time relationships, and we today would do well to follow their example and give the most serious attention to these important matters.

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PERSPECTIVE

A FEW years ago there was a tendency to call all old organs or any organ with mixtures "baroque," and all other organs were called "romantic." Such loose terminology is regrettable not only because modern organs bear but slight resemblance to their antecedents of the "baroque" period (the last half of the seventeenth and the first half of the eighteenth centuries), but also because the romantic period (the nineteenth century) produced many excellent organs that had little in common with the ill-advised concoctions built during the time to which this inaccurate classification has been most widely applied.

Even when the terms "baroque" and "romantic" are used with full understanding of their significance in musical history it should not be supposed that they can indicate the character of an organ in more than a general way. Throughout the long history of our instrument no period has ever seen anything approaching uniformity, but on the contrary there has been much variation both from country to country and from one generation to another. There are obvious differences in the work of modern American builders, and contemporary organ development in European countries is not exactly similar to our own. While there may be somewhat wider than usual divergence of thought and practice today because of our recent and rather sudden emergence from the decadant period, individual judgement and taste have always demanded considerable latitude, and each suceeding generation has put into practice at least a partially new set of ideas. Every important organ builder adapted the procedures of his predecessors to his own concepts and ideals. The particular musical, mechanical, and structural virtues that seemed most important to each were naturally influenced by prevailing limitations of human knowledge and skill. To some extent, also, they reflected the objectives and purposes of contemporary musicians, although it is clear that the instruments influenced the musicians as well. New ideas and practices appeared quite regularly although many were short-lived.

The decadant period (the late nineteenth and early twentieth centuries) was one of tangential experimentation and great excesses characterized by the most radical departures from established practices and an almost complete disregard for tradition. In recent years, however, modern organ builders have returned to some of the practices and tonal features of earlier days. These are by no means all adaptations from the Baroque period. In order to fully understand and appraise these modern developments it may be valuable to recognize their origins.

Shortly after World War I, organ building in Germany was penetrated by a rejuvenating spirit that originated with Albert Schweitzer. It began as a reform movement and was inspired by Schweitzer's great love for the music of J. S. Bach. He was convinced that the post-Romantic influences, which had turned the organ into an artificial orchestra, had robbed the instrument of its former glory and integrity and made it an ineffective medium for the proper revelation of the eternal beauty of Bach's organ works. Writing shortly after 1900, Schweitzer scorned the crescendoism and orchestralism of the post-Romantic instrument. It was characterized by: an abundance of stops at

sharply contrasted dynamic levels; a lack of well developed secondary manual divisions; a coarse, clumsy, and poorly developed Pedal division; an orchestral rather than truly organ-like disposition; an absence, or suppressed development, of upper work; a hardness of tone and an overbearing power of ensemble. He looked upon the problem as one having to do primarily with tone color; " . . . . we have lost the old tone of the organ that Bach wrote for; and, since the tone is the chief thing, it must be said that the modern organ (1900) is not so suitable for Bach as is generally supposed . . . . As regards the choice of tone colours, it need only be said that these are sufficiently Bachian when they suit the character of the work." However, true to his strong and honest romantic nature, Schweitzer did not consider it necessary to look any further into antiquity than to the works of the great late Baroque German organ builder, Gottfried Silbermann, for an ideal solution to the problem. In fact, he spoke with considerable enthusiasm for the low pressure instruments of the middle 1800's, which were more or less reminiscent of Silbermann in pipe treatment if not in disposition. "What a joy it is, for example, to play Bach on the beautiful Walcker organs built between about 1860 and 1875." (The old Boston Music Hall organ was one of these.)

Schweitzer was among the first to advocate architectural reform with regard to the proper placement of the organ. With a view towards giving it a better place from which to speak, he strongly advocated the return of the organ to its traditional perch on the west gallery. He encouraged the return to mechanical key action. He never mentioned the Baroque, and although he urged reestablishment of the integrity of each separate manual division, he did not advocate anything resembling the "Werk" principle which was one of the most distinguishing features of the instrument prior to the later development of Silbermann's pre-romantic innovations. Instead, he recommended a "trinitarian" principle, according to which the whole instrument was planned as one ensemble, although divided into separate and fairly complete units. This concept may have been in Silbermann's mind when he abandoned the Rückpositiv position, in order to include the whole instrument behind one front.

The essence of the Baroque was the more or less free relationship between the stops of the same family, each one being contrived separately as an independent entity. This tradition was inherited from the Renaissance. The voicing treatment and the influence of key chambers in the slider chest contributed much to the blend in these ensembles.

Gottfried Silbermann strove for a cohesive tonal mass through careful tonal design instead of depending upon favorable environment and coincidental circumstances. In this respect, his work foreshadowed the best elements of Romantic organ building.

After 1906 the German organ movement gained in momentum along the general Schweitzerian lines, but it was interrupted by World War I. However, about 1926 things took a turn in a more revolutionary direction. In that year an instrument conceived by Praetorius in 1618 and built by Walcker in 1921 became the star of the now famous Freiberg Organ Conference. Germany's organ "great" were present in force at this conference, among them the reformed Karl Straube and at least two of his great pupils, the late Fritz Heitmann and Günther Ramin.

It was at this conference that the decisive impetus was given to the organ movement in Germany. This led to a general resurgence of interest in the organ and organ reform throughout most of Europe and the United States. After much discussion and investigation, Arp Schnitger became the heralded model and hero of the movement.

The movement was divided almost from the outset into two camps. One, the strong Baroque revivalists, declared that henceforth organ building should be reduced to the antiquarian activity of slavishly restoring and reproducing the work of the great Baroque masters of the Schnitger school. The other more rationally inclined group, which might more accurately be called a neo-Baroque group, accepted Schnitger as a general guide to proper disposition, scaling, and voicing techniques, but realistically faced the fact that what was needed was an instrument to meet satisfactorily " . . . . the task which it has to accomplish above all else, in the religious life of the people of the present day." This latter group advocated a careful study and appraisal of every feature and detail that was to be accepted into the modern organ, so that those ideas which were only of antiquarian interest would not be imposed upon modern thought and practice. "Actually nothing would be more foolish than for one to escape the decision demanded by today, by turning back the wheel of history for several centuries . . . ." (Dr. Mahrenholz, 1932)

The movement had for its platform the following main points:

1. The reestablishment of the principles, scaling methods, and voicing techniques practiced by the best of the Baroque builders, which meant:
    a. Avoidance of the romantic tendency toward a closely knit flue ensemble or "chorus" as first developed by Silbermann, and the discontinuance of the "regular" scaling methods associated with such chorus development.
    b. Development of the ensemble in the rather loosely integrated fashion characteristic of the Schnitger school.
    c. Exploitation of the so-called irregular scaling practices of the baroque period in order to establish a balance within each manual division which would be more musically functional than that usually provided by romantic, ensemble-conscious, regular scaling methods. The purpose was to establish a more singing treble, with better balance between the various areas of the keyboard as is required for ideal polyphony, and to establish greater contrast between the narrow and wide stops, principals and flutes.
    d. The return to the nickless, more or less "open" toe hole, low-mouth and low wind pressure voicing practices of the Schnitger school, in order to maintain the brilliance of tone and vitality of speech which were considered essential elements of "musicality" in baroque instruments.
2. The reestablishment of the concepts of tonal design practiced by Schnitger and his most successful pupils, which included:
    a. The return to the "Werk" principle concept of stop disposition (Hauptwerk, Oberwerk, Rückwerk, et cetera), in which the organ was not thought of as a single instrument so much, but was regarded more as a collection of separate organs, each complete in itself, placed together in one structure and more or less sharply contrasting in color, intensity, attitude, and function. This contrast was not essentially one of quantity of sound but rather one of quality of tone and of pitch basis. The Pedal was to regain its place of equal importance with the manual divisions.
    b. The abolition of the coupler theory. Only unison couplers were to be included. The main manual division was to be sufficient for most full playing requirements. The few couplers were to be used sparingly.
    c. Elimination of unification. Certain judicious borrowing to the Pedal, however, was to be permitted.

d. Choosing stops for the disposition in accordance with the Schnitger philosophy and practice.

3. Reestablishing the architectural advantages enjoyed by the baroque builders, including the free standing positions provided by architects of that period, and the artistic integration of the organ into the overall scheme as a legitimate and welcome constituent of church furnishings. The west end gallery was advocated as the best position, although any elevated and free position sharing a ceiling common to the main edifice was welcomed.
4. The development of the structure of the organ and its exterior appearance in a manner that functionally reflects the "Werk" principle, as did the earlier instruments. This meant:
    a. Ideal placement of the manual divisions one above the other rather than side by side.
    b. The reintroduction of the Rückwerk idea whenever possible. Sometimes a division other than the Positiv was used in this position, the Great or Pedal, for instance.
5. The use of key-chamber chests, especially the slider chest, wherever possible, as these were found to be more compatible with the type of unforced voicing which was the goal.
6. The return to mechanical key action wherever possible, as this provided a device through which the player could exercise more direct control over the speech and tone of the pipes.

In the United States the organ reform that started in the early thirties has developed and progressed more or less independently of the European movement. However, certain architectural and dispositional idiosyncrasies of the European movement have had considerable influence on the work of Walter Holtkamp, and Schweitzer's influence has been much stronger in our reform than many of us suspect. We are still too sound-conscious, too color-conscious; and it is not yet well understood just what constitutes musicality in the organ. The decadent state of organs against which Schweitzer rebelled so strongly in the first years of this century existed in this country also, and continued well into the thirties, but here there was a difference. We had very few good examples to turn to for guidance in the needed reform. If more of the best work from the previous century had been preserved, we might have been spared the delusion that tonal reforms consisting merely of "classic style" stoplists and brighter-toned pipes would lead us immediately to an ideal instrument. I have seen enough of our own nineteenth-century instruments to believe that if the best of them had been better known and properly regarded, some of the developments of the last twenty years might have been quite different. To be sure, few of these had much of a Pedal Organ, but many of them had beautifully developed upperwork and were voiced by artists who had learned their craft in Europe or as apprentices to Europeans in this country, and these instruments could have taught us some valuable lessons. Unfortunately, however, the ravaging effects of central heating, the impatience of a flourishing prosperity, and the greedy and unscrupulous sales technique of a rapidly expanding industry took a tremendous toll and robbed us of the heritage and basis for judgment which we sorely needed.

Much confusion has accompanied the progress of the last twenty years. The label "Baroque" has been persistently and most inappropriately attached to the work of contemporary builders. The Baroque was not an era of exposed and naked pipe work,

as some seem to have supposed, for no period in history ever lavished such effort on the construction of organ enclosures — and enclosures they were — for the various divisions were almost invariably contained in boxes open only on the front, which front was covered by an elaborate wooden frame, highly carved and decorated, which held all of the largest bass pipes as well as many of the smaller ones. The term "Baroque," as applied to organ building, should never have been thought to imply overbearing brilliance, stridence or power — nor on the other hand does it mean petite, delicate, fragile or quaint. The baroque builders did things in the grand manner and any instrument worthy of being called an organ performed its duty with authority and dignity, though with appropriate restraint. It should be remembered, however, that the period knew the art of building well-developed Kleinorgels and Positivs, and the irresistible charm of these intimate and enticing diminutives has fallaciously persuaded many an investigating American, and not a few curious Europeans, that they were *the* baroque ideal. Harpsichord enthusiasts have been most prone to this delusion.

Unfortunate as the confusion surrounding the term "Baroque" has been, its significance is dwarfed by the catastrophe which has befallen the once meaningful word "Romantic" because of the indifferent inaccuracy of the American organ world. Application of the word "Romantic" to the degenerate instruments of the first thirty years of our own century rendered the word useless and degraded its meaning at a time when an understanding of the essence of high Romanticism would have been invaluable. The reforms which have been in process for the past twenty years have in fact been a sort of neo-Romantic movement drawing their inspiration from the greatest organ building of the inspired romantics, Father Willis, Aristide Cavaillé-Coll, and Edmund Schulze, tempered by lessons learned from the great romantic prophet of the late baroque, Gottfried Silbermann.

It must be remembered that one of the great features of Romanticism in music is that of sound for sound's sake, or one might almost say music for sound's sake. This tendency is seen not only in the augmentation and elaboration of the orchestra and the rapid gain in popularity of the pianoforte, but also in the use of richer and more colorful harmonic textures and the development of the crescendo as an expressive device par excellence. The inspired created great music amid great cascades of sound. The less inspired created great sound only and it has taken the judgment of decades to separate the chaff of mere sound from the wheat of great music, that great romantic music which today constitutes well over three-fourths of our concert repertoire. The Romantic era was above all else a sound-conscious era.

The organs built during the Romantic period certainly reflected the spirit of the time. Great as the best work of this era was and inspired as the great masters of the art certainly were, all was not as pure as one can now wish it might have been. Lurking in the background at first and then coming more into prominence, was a strong tendency towards the "foundationalism", or excessive foundational tone, which later, entirely out of control, became the main feature of the organ in its most decadent state. Although this was a period of remarkable development in reed tone and a generally brighter and more flamboyant ensemble seemed to be the goal, one could find, even in the best examples, a certain emphasis on too thick fundamental tone. This was the time when the colorful Harmonic Flute blossomed into maturity after having been a plaything for centuries. Yet at the same time there appeared a breed of hooty, colorless flutes and diapasons which were to become the backbone of "the organ of the twentieth cen-

tury." The fascination for the newly liberated, high wind pressure chorus reeds seemed to foster an indifference toward the flue chorus and a loss of aesthetic perspective. Upperwork began to be neglected and gradually disappeared. Flue tone became increasingly foundational. Although reeds were at first the crowning glory of these organs even they eventually succumbed so that it finally became difficult to tell whether one was listening to a Diapason, a Gross Flute, or a Tuba. Under a resurgence of orchestral influence the imitative string stops, which in the best romantic instruments still made broad and noble sounds, became thinner and keener until they were completely unassimilable.

The orchestral imitation in the work of the *best* romantic builders was characterized by the same restraint which, in this respect, marked the work of most of the notable builders of history. In fact the Renaissance builders (1400 through early 1600's) showed more genuine enthusiasm for the accurate imitation of the sounds of orchestral instruments than was displayed in the middle of the 19th century. The Renaissance organ exhibited as a chief feature a large collection of various imitative stops. One finds many accounts in the literature of the time — Praetorius and Schlick — of the close resemblance of organ stops to their prototype, either in form, in principle, or in sound. However, the structure and tone of these early prototypes was quite different from our modern instruments and more susceptible to faithful imitation in the organ. Many of these imitative stops were in use through the Baroque period — the accent on reed tone lessened somewhat and imitative flutes, and such, were given more attention — until Gottfried Silbermann virtually eliminated them in order to create a more effective ensemble out of more purely "organ" tones of a more closely related character. It is interesting to note, that, while this Silbermann ideal was strongly evident over 100 years later in the work of Edmund Schulze, Joseph Gabler, a distinguished contemporary of Silbermann, continued the chain of orchestralism which one could probably trace right up to the time of the Schweitzer rebellion.

In 1925 the low estate of tonal development in the American organ was recognized only by a few, but from the time G. Donald Harrison arrived in America things started brightening up. His first reforms were along more or less conventional English lines. Better metal went into the Diapasons, and their thick, muddy tone was replaced by a warmer purr. Reeds were greatly improved. There was considerable discussion about perfection of "build up" and ensemble and about tradition in tonal design. Willis, Schulze, and Cavaillé-Coll were cited as models. The Willis influence appeared early. The Schulze influence was evident in some attempts at 2/7 mouth diapasons and in a bold treatment of chorus mixtures. The 2/7 mouth was soon abandoned, but Schulze's influence could still be seen in the mixture work, as in the idea of the Full Mixture, for example, and in the use of regular halving ratios for all chorus work. The predominant importance of the ensemble, a concept to which Schulze had made substantial contributions, was emphasized. The influence of Cavaillé-Coll appeared in the form of a straight "French" shallot, and hybrid versions of the characteristic French reeds were developed. At first these were used with great timidity and only to supplement the usual complement of English reeds, as at Harvard University's Memorial Church.

In the meantime interest in the works of the masters of the Golden Age, Bach and his predecessors, had been growing. Many of the things Schweitzer had said about the unorgan-like tone in vogue at the time of writing his monumental "J. S. Bach," had taken root in the thinking of some Americans. Karl Straube's editions of the old masters were becoming well-known in circles which were to exert considerable influence

in the coming reform. The news that the great romanticist, Straube, had forsaken his earlier excesses in applying romantic expression to the interpretation of baroque works in favor of a purer style, and that he was, in fact, a leader in the new German reforms, gave much for fertile minds to consider. In Cleveland, where the German movement had been followed with interest, an unenclosed Positiv with slider chests and quasi-Baroque disposition and voicing was successfully completed for the Art Museum. This taught valuable lessons, justified further development along this line, and provided the necessary impetus to launch the creative orginality of Walter Holtkamp in a pioneering career.

G. Donald Harrison continued to develop his own modifications of English characteristics. The organ for Grace Cathedral, San Francisco, was planned with a wind pressure of 3 3/4" for the Great. This was the first significant instrument to have a major division speaking on a pressure below 4", although the Harvard Great had its basses on 3 3/4". This Great chorus showed the Schulze influence in that the main Great mixture was about the same scale, ratio, and strength as the Second Diapason. The full battery of English reeds was on 7" wind pressure, as was the entire Swell. In many respects this organ is probably English organ building at its best and most musical, possibly surpassing in good taste many examples in England, but it marked the end of such frankly English organ building in the United States.

Beginning with the organ for Groton school, the era of "Clarified Ensemble" began. Several of our organ enthusiasts who had been in Europe were loudly singing the praises of old German builders, especially Gottfried Silbermann. Most of these gentlement were by no means the radicals or purists some of their colleagues considered them to be, nor were they of the "grass is always greener" variety. They were simply sincere men who were honestly interested in the future of the organ in America. The German organs sounded better to them, especially for the playing of Bach, and they said so. What appealed to them most was the transparent way in which counterpoint could be heard with the full ensemble drawn. The two middle voices could always be followed easily, the treble sang with a full, clear tone, and the Pedal possessed satisfactory definition, but was never obstrusive. The phenomena of hundreds of lightly voiced pipes speaking on wind pressures of less than 3 3/4" working together to produce an ensemble which fills the edifice with a blaze of magnificent sound, never blatant nor overbearing, was in itself so fascinating that they longed to hear it more often. However, it appears to me that it was the clear, brilliant sound of the early German instruments, rather than the contrapuntal clarity which they produced, that made the more lasting impression upon these crusaders and fired their enthusiasm for championing this cause at home. The course of events during the era of the clairfied ensemble seems to support this view.

It is not surprising that Silbermann organs were chosen as the ideal instead of the work of the true baroque builders and the Schnitger school. With the exception of certain isolated branches of the Schnitger school, nearly all the worthwhile organ building of the past 200 years has utilized, to some extent, principles which first appeared in an organized, systematic form in Silbermann's work, principles which were followed to their logical conclusions by Schulze. First among these features was the closely integrated flue chorus. Although Silbermann did not use the regular scaling system as we know it today, he did use the same graduation scale for all the ranks in a single chorus. From 8' C up to 6" C (the top note of his 8' Principal) the scale diminished very rapidly, much faster than halving on the 17th pipe, and from 6" C to 3/4" C the progression was very slow, much slower than halving on the 19th pipe. The octave of pipes between 1' C

and 6" C always had a ratio halving on about the 17th pipe, but the increase in diameter below this octave was very rapid and the decrease above it was very slow. Here were the beginnings of the parallel scaling techniques that were to become a distinguishing feature of Schulze's work. Silbermann, however, compromised the parallelism by using different diameter scales, slightly smaller, for quints, tierces, and mixtures, but the degree and relationship of the parallelism remained the same throughout the chorus. Schulze, on the other hand, used a ratio halving on about the 17th pipe for principals, quints, and mixtures alike, and gave every pipe in his chorus which had the same pitch the same diameter also (and toe hole area as well). Schulze's system produced a chorus which was only suitable for the production of great masses of glorious sound. His rapidly diminishing treble, together with the parallelism which made the lower end of the upper work (especially the quints) very strong, and the awkward octave jumps at the mixture breaks, all detracted greatly from the clarity and balance in contrapuntal playing. Silbermann's system produced a certain balance which made it musically effective in polyphony although full clarity, which must be understood to be a function of balance within the individual division, was probably not achieved until the highest rank of upper work was drawn. This fact very likely lead to the unfortunate impression that mixtures should be used as ensemble clarifiers rather than ensemble intensifiers, which latter seems to be a better concept.

Other factors which may have contributed to this preference for Silbermann's ideas, in contrast to those of his accomplished predecessors and contemporaries, were:

His consistent use of a high tin content in all his open pipes, which, quite apart from any consideration of the effect on tone, arouses an immediate sense of quality.

The presence of numerous separate mutations which appealed to a taste for subtlety more than the compound mutation effects, such as sesquialteras.

The stoplists of these organs did not present obstacles to quick acquaintance as did most of the high baroque builders.

The voicing technique used in these pipes, which included judicious nicking and toe hole regulation, produced a tone with greater refinement than the rougher speech of the Baroque.

The smaller gap between the wide and narrow (flute and principal) stops would naturally appeal to the logical mind that was unacquainted with the earlier tradition.

It was undoubtedly assumed that because Bach and Silbermann were contemporaries who knew each other that Silbermann's work had been influenced by Bach, or, that Bach, after playing on the Silbermann organ in Dresden late in 1736, was lastingly inspired by this instrument. (Bach's contribution to Silbermann's progress is reported to have been in the field of pianoforte construction, not in organ building, and Silbermann is known to have refused to adopt equal temperament in spite of Bach's advocacy of it.)

Also, the baroque concept of an organ as a set of separate and sharply contrasting divisions, each containing individually conceived stops divided into two or more contrasting and not very well integrated families, and was probably interpreted as a sign of primeval development.

The absence of substantial chorus reeds in Silbermann's instruments no doubt inspired the reedless Greats of the "clarified" instruments of G. Donald Harrison, Groton being the first of the distinguished examples. This left the way clear for ex-

ploitation of the flue chorus to a hitherto undreamed of extent. The Great of this instrument has three mixtures totaling eleven ranks. The Cymbel III, a chorus quint mixture, is the crowning glory, as with Silbermann — a quite unbaroque idea. The scaling of this chorus was based on normal halving ratios, but a slower ratio was used for the upper work than for the 8′ and 4′ stops. The upper work was based on a smaller scale than the Principal, producing a scale relation between ranks not unlike Silbermann's; however, this upper work was proportionately much larger in the lower two octaves. The voicing of the pipes was rather like Silbermann's; the pressure was 3″, the mouths were cut lower than any used before, lighter metal (spotted) was used, and a real attempt to produce a "silvery" ensemble was made with considerable success. The Swell was equipped with a full complement of the newly refined French type reeds. The Choir was an enclosed accompanimental division without mutations. The stoplist for the unenclosed Positiv was patterned somewhat after the Silbermann Brustwerk, and in this, its initial appearance in a new instrument of major proportions, it actually had a Brustwerk-like placement. 2 1/2″ wind pressure was used for the first time. The scales for this division were nearly the same as had been previously used for Choir mutations, and although this Positiv was quite successful and had considerable charm, it seemed necessary to work out a new scaling system for these stops. This was done and the next Positiv, at the Church of the Advent, Boston, contained new scales which were not unlike those recommended by Dom Bedos.

The organ built for the Church of the Advent was truly a masterpiece in every phase of its construction and it was the first completely successful attempt at utilizing a low wind pressure throughout. The Great was on 3″, the Swell and Choir on 3 3/4″, the Positiv on 2 1/2″, the Pedal on 4″. In disposition it followed the new principles of clarity demonstrated at Groton, but the voicing was even more silvery, the mouth heights being very low, and the mixtures were made of tin to encourage this tendency. The new scales for the Positiv justified themselves and it was certain that this innovation was here to stay. The value of the independent pedal was established beyond dispute.

Although this instrument was only the second instrument built in the new style, it marked the high point in the brief period of clarity. It also marked the high point of the Silbermann influence in American organ building.

In referring to the influence of Silbermann it must not be supposed that these new instruments were attempts to duplicate Silbermann's work or that they entirely realized the Silbermann ideal. However, these instruments were conscious attempts to attain a tone from the individual pipe which might be likened to the "ideal" tone, in quest of which Casparini and Andreas Silbermann had devoted their earnest efforts, a tone which we assume was successfully acheived by Gottfried Silbermann. Recognizing the limits of language in describing tonal color we call it simply "silvery." These instruments were attempts to attain clear polyphony through scaling methods which roughly approximated those used by Silbermann. In the omission of reeds from the chief manual division these instruments followed a tendency foreshadowed by Silbermann, who used these sparingly. But this omission lent strength to a very un-Silberman-like practice: the subjugation of the integrity and independence of the individual manual ensemble to a place in an overall scheme which had for its ideal one grand, climactic tutti, consisting of all the influential stops of each manual division coupled together and played from one keyboard. This has been called the "one manual doctrine" for it reduces the organ to virtually a one manual instrument.

The organ at the Church of the Advent still showed considerable Schulze influence in the relatively loud strength of the quint ranks throughout and of all the upper work ranks in the tenor and the bass registers. However, this instrument had the clearest ensemble which had yet been heard in America. Contrapuntal music played on it could be heard better than on other instruments. The eloquence of the flue chorus was equaled by the beauty of its many other tonal features. The suavity of its wonderful strings and the expressive quality of its flutes contributed to make it a rare and distinctive combination of the very best romantic elements. The one essentially romantic element which this instrument did not contain was the effect of an overwhelming climax. Because of the restraint with which the whole instrument had been developed it was considered by some critics to be too mild in its total effect.

For a period of some two years other instruments were built displaying a similar reserve, but few of them reflected the same devotion to a musical ideal. For the most part, they were marked by a tendency toward amplification of sound rather than improvements leading to a more balanced and comprehensible projection of musical ideas. For example, the French reeds in the Swell of the good organ at St. Mark's, Philadelphia, were placed on 5" wind pressure and a battery of English reeds on 7" pressure was placed in the Choir expression chamber.

Early in this period the now world famous organ at Busch-Reisinger Museum in Cambridge was built as an experiment in baroque ensemble. The appellation "Baroque" applied to this instrument assured some success for it in its academic surroundings, but quite aside from this favorable circumstance, it was, and still is, one of the most thoroughly satisfying collections of twenty-five stops that is likely to be found anywhere, when used for the purpose for which it was intended — the performance of the early and the modern literature. Although the wind pressure was 2 1/2" throughout and 1/5 to 1/6 mouth heights were used for most of the stops, the voicing was not strictly baroque and the wind chests were of conventional modern design. The ensemble was so well integrated that almost any combination of two stops could be used with satisfaction, which is not always characteristic of the baroque.

The lessons learned here were added to some of those learned at the Church of the Advent and several quasi-baroque instruments were built. A notable example is at Columbia University, an instrument which has three unenclosed manual divisions. These instruments were marked by a substantial reduction of 8′ tone. However, this reduction was not invariably accompanied by a proportionate reduction in the strength of the lower and middle registers of upper work. In some cases the mixtures were made higher in pitch than before, which, because of their considerable strength, was sometimes detrimental to the best musical results. Instead of being merely a little prominent for ideal balance in polyphonic playing, some ranks of upper work now stood out separately. At least, it sounded so to me. They did not always blend. Some of the high pitched pipes seemed to assert themselves too strongly. Left hand parts became too prominent and the habit of coupling the Swell or Positiv mixtures to the Pedal, which soon developed, caused some strange things to happen! Left hand notes, particularly downward leaps, seemed to jump out, and sometimes the Pedal line chirped well above the manual treble. Some students who have grown up with these organs now seem to confuse brilliance for clarity and some have no patience with a Pedal that takes its rightful place below the tenor!

The concept of clarity which developed at this time was different from that which had been set forth at the beginning of the movement. The early tendencies seemed to

suggest that the purpose of the movement was to approach all problems from a musical point of view. It was agreed that the tubby and windy flutes which had formerly been used as chorus work had to be abandoned for a richer, clearer, and more aesthetic tone, and that all scaling should be such as to encourage the proper balance and relationship between the various ranges of the keyboard, so that counterpoint could be heard and not merely seen. The English style instruments which were the first fruit of that reform realized this goal to a certain extent. The first of the new "clarified" instruments were even more successful. Unfortunately, either the musical principles were not well enough understood, or listening was not sufficiently analytical, because the movement toward a musically functional organ seemed to be sidetracked.

In early twentieth century instruments thick, muddy texture made it impossible to hear the inner voices in polyphonic music. The tenor voice of fugues was especially obscure. Because of Schweitzer's comments on the playing of Bach, the practice of soloing the entrances of subjects and answers and other such devices for projecting and clarifying musical ideas that were in common practice, were now considered too orchestral to be legitimate. The new instruments made the tenor voice stand out quite well enough! The middle voices could be heard easily. The newly discovered tenor part became such a preoccupation that some perspective was lost. Some of the organs over-emphasized the tenor to the detriment of the upper voices and good balance. Some innovations were produced which might have led to a solution of this musical puzzle, but, for some reason. their increased musical potential was not fully realized. For example:

A new scale was developed for the 8′ Principal which started rather small in the bass and continued regularly for three octaves, but beginning at 1′ C the scale increased rapidly so that in the highest two octaves the scale increased six semi-tones. This was a step in the right direction, a radical one in fact, but the balancing effect of this scale for the Principal was neutralized by its use in a parallel manner, note for note, for upper work and mixtures. Instead of producing a normal musical balance with an increasing and full treble this method produced an equalizing effect by using proportionally larger scales for the high pitched ranks at the lower end of the keyboard, at the point where the 8′ rank was weakest. The highest pitched rank of the mixture, which of course was always in the lower portion of the keyboard, had the largest scale of all. The result was that as upper work was added the effect was almost as though all the voices of the fugue were transposed so as to occupy the same pitch range.

The reform itself seemed to get out of hand. Organs became brighter and louder, more brilliance seemed to stimulate a desire for even more brilliance. In the early days of the movement many organists who played on the old style organs obtained a clearer sound by omitting most of the 8′ stops, especially the diapasons, from all combinations. The reform gave us new diapasons with an adequate harmonic development. In some instances these did not enjoy much more acceptance than their muddy predecessors. Then, even brighter diapasons, which were now usually called "principals" to indicate their reformed character appeared, and these, too, were neglected. The mixtures were not so neglected, however. The practice of using mixtures in combinations which do not include the Principal is one which claims considerable prestige from the popularity which it enjoyed among organists of the baroque period. It should be remembered, however, that the delicate high pitched mixtures of that time were very different from many of the large scaled modern neo-romantic chorus mixtures. Such charming and

desirable effects as 8′ Gedeckt or 8′ Rohrflöte and Mixtur (or Scharff), or the upper principal and mixtures supported only by secondary 8′ stops, are not always musically possible on modern instruments. In most modern divisions which contain an 8′ Principal, the mixtures have usually been balanced with the Principal in the voicing and tonal finishing. Some of the registrational mannerisms which have developed find justification and authenticity in the traditional usage of the Golden Age, and are certainly not out of place in the playing of the older literature if they produce a good musical result on the instrument at hand. But the blind use of traditional stop combinations without a careful appraisal by the ear of how they work together musically in each case, has defeated the good musical intentions of many a learned and well-meaning performer. On some modern organs it seems to me that in many polyphonic passages the balance of parts is better if the Principal is drawn and the mixtures are shut off. The sound is not so bright but it is more musical. The voices are heard in better perspective. "But the sound of mixtures is more exciting," appeared to be the motto of the day, so, off with the principals and on with the mixtures! "Mixtures are the organ," someone has said. This is true to a greater extent than is generally realized, but the mixtures and upper-work must never shift the balance of the parts. They should simply carry the same, clear, well balanced picture on to higher and richer levels of intensity. To do this the mixtures, and all other compound stops, must be as well blended and balanced within themselves as any other single stop. I have never seen a mixture that could impart well balanced polyphonic clarity to a combination of stops unless this clarity was to some extent already present in each stop. However, at one stage in our musical development clarity seemed to mean clear *sound* without sufficient deference to musical considerations.

The Second World War interrupted the course of events. The resumption of organ building after the war found the reform element more or less dormant. This gave the industry a chance to catch up. Whereas previously the only reform other than the independent pioneering by Harrison and Holtkamp was the noteworthy, though somewhat conventionally English, work of Richard Whitelegg, the reform now took on more of the aspects of a general movement. Mr. Harrison's work became the model, through emulation if not through proclamation. Stoplists appeared throughout the country which bore recognizable resemblance to his. Although dispositional reforms were quite general and significant tonal improvements were to be found everywhere, the voicing techniques which produce tone of real character and the placement practices which assure real success were not sufficiently understood. This resulted in some instruments which, though close copies of very successful work, turned out to be rather disappointing.

Most of the organs built after the war were loud; wind pressures on the average were higher, 4″ throughout being common even in small organs. Walter Holtkamp's work, which until 1942 had been quite moderate with regard to tonal strength, was now more aggressive. His earlier work was characterized by a bright, clear, free, almost thin sound produced by a very light-handed voicing technique. This method always provided instruments adequate for their particular function, although it could seldom be said that their sound filled the room to overflowing. In the finishing of these instruments the general effect was stressed more than detailed refinement and they were always more successful in the actual playing of music than they were at meeting the exacting requirements of the "connoisseur" who insisted upon individual examination of every pipe. This was particularly true of the rough, loose, bright reeds that gave the ensemble a quaint, fresh,

freedom and reediness without the blurring effect that is usual with reeds of the more fashionable variety. Mr. Holtkamp's credo has always included the philosophy that the general manner in which the stops are balanced within themselves is more essential to an organ's capacity for music than the relative strength of entire stops, the evenness of strength and speech characteristics within a stop, or the dispositional aspects of tonal design. The freedom gained through this understanding released him from the inhibitions which have bound more conservative thought and has made his efforts toward neo-Baroque more generally successful than those of others. The distinguished organ at Fairmont Presbyterian Church, Cleveland, and the delightful small one at Our Lady of Angels Church, are two of the most musical instruments to be heard anywhere, even though the latter speaks with somewhat more authority than its size justifies.

The postwar Holtkamp tone is more vigorous and a tendency toward tonal trinitarianism has become more pronounced. In the first organs of this new period, however, some of the "Werk" principle characteristics were still present in the architectural appearance of the organ. In more recent organs these ideas have been put aside for a kind of asymmetric structural functionalism. However, Mr. Holtkamp has clung steadfastly to a doctrine of completely exposed pipework that has long since been abandoned by its European originators and former adherents. It is likely that he will continue in this idiom which has won him world wide attention, for his good architectural sense assures him a position of leadership for some time to come.

Possibly the music of the Golden Age was stressed too heavily. Possibly the intellectuals were more influential than the truly musical, for little was said about a matter which should have been thoroughly discussed. This was the fact that the instruments built prior to the first reform were only suitable for creating sound effects; soft, sweet, sentimental sounds, or roaring, overpowering, roof-raising sounds, but not any kind of real music.

The organs that started the revolution because they were unsatisfactory for Bach were equally inadequate for the French romantic composers. Much of their more eloquent music, which has so often been called insignificant or unorganistic, might not have been abandoned so quickly if our organs could have properly produced the singing treble lines this music so frequently requires. In recent years many enlightening experiences have proved to me that the insignificance lies in our instruments, and that this music is well suited to the right kind of instrument. Our old organs were basically unmusical and were not truly romantic in the best sense, and our newer ones — the clarified ensemble — were not quite right for this music either, as it was conceived for the energetic French instruments of Cavaillé-Coll. Our newest and more robust instruments of the "equalized" type have not proved to be ideal for any music requiring full ensemble.

During the performance of a Bach fugue at an excellent recital on a very new instrument, a friend recently commented to me, "It sounds as though his right hand is playing on the Positiv." In this instrument the Positiv is a very delicate division. Later in the program, during the Toccata from Widor's Fifth Symphony, the same effect was even more noticeable. The left hand chords were so loud and the right hand flourishes so weak and distant that the piece seemed to be inverted. A later examination of this instrument showed that the mixtures were too loud in the middle and lower registers and the trebles of all the important stops were restrained to the point of being ineffective.

It seems that we have not yet learned that there is more than one kind of mud. The thick, dark mud of the twenties obscured counterpoint and made much good music

ineffective. The brilliantly colored hues of our new obscurant accomplishes the same result, but, to be sure, with a more glorious sound. Some of the difficulty has been a strong inhibition resulting from the fear of "screaming" trebles and the problems of maintaining steady speech in large scale treble pipes. Good judgment can solve both these problems, however.

There are several ideas which are prominent in the German organ movement that now claim considerable attention and interest in this country. These include the use of slider chests, nickless pipes, full open toe holes, variable scaling, low wind pressure, the Schnitger concept of disposition, and mechanical action.

The tonal advantages of the slider chest are well recognized and need no further support. However, the interaction of one pipe on another via the key channel, which has been mentioned in these pages, is a controversial point, especially in view of the fact that air at 2" pressure travels at a speed equal to about 1 1/3 miles per minute. Freely voiced pipes on 3" pressure might very well have a pressure at the flue of 2" to 2 3/4", depending on friction loss and the ratio of toe hole area to flue area. Thus the velocity of wind through the flue is considerable. The tone is generated above the flue and it is unlikely that many vibrations travel "up-wind" back through the flue and down into the channel. It is possible that the walls of the pipe and pipe feet conduct some sound into a common area of interaction. If this last is the case, the size of the toe hole would be of little importance in this matter.

Although some organs utilizing what are called unnicked pipes have been built in this country, most of the pipes in these instruments do have some nicking. Nicking should be as light as practical, and absent whenever possible. The practice of overnicking to give the voicer and finisher more latitude has drained the quality out of many organs. The absence of nicks in itself has no virtue if the pipe does not function properly without them.

There is no doubt that the fully opened toe is an ideal to be aimed at, as experience shows that speech and tone are better when the wind pressure in the pipe foot approaches that in the chest. Ideally, strength relationships should be inherent in the scaling and design of the pipe ranks, but a certain margin for adjustment at the toe hole must be maintained if the best musical balance is to be achieved in the finishing process. Both Schnitger and Schulze believed in the open toe, but we are told of countless hours spent in their tonal finishing.

Wind pressure is the voicer's tool; it should be a means to an end and not a handicap to be overcome. With the exception of an occasional use of about 2 1/2" wind pressure for the quietest division there is little evidence to support a notion that the baroque builders commonly used wind pressure much below 3" in full scale instruments. There is much more evidence indicating pressures nearer 3 1/2" as more usual. Some experts quote pressures somewhat lower than these. Pressures of 2" and below (even as low as 1") were common in Kleinorgels and Positivs. Some maintain that "temperers" have through the years raised the pressures of many of the old masterpieces during renovations or when tuning was changed to equal temperament. However, others of good reputation have more recently asserted that, at least in some cases, the pressures of the masters have been lowered by renovators, and because the original pitch of the old instruments was usually much higher than that in current use this is not unreasonable to suppose. On occasion modern restorers have found that raising the pressure on old organs has corrected, without any pipes overblowing, serious wind inadequacy which

cannot be supposed to have been left by the original builder. Experience shows that the tuning in instruments on very low pressure (below 2 1/2") is susceptible to greater variation with each change of temperature; the lower the pressure, the more this effect is noticeable. Instruments on pressures below 2" are extremely vulnerable in this respect. There are many examples, both here and abroad, that have failed because a wind pressure ideal was stubbornly maintained without regard to conditions of installation. Wind pressure must be the servant, not the master.

Variable scaling should not be a goal in itself as it has been in some circles. There are some instances where scales have been copied with touching reverence even though their variability was obviously necessitated by purely physical limitations — the most usual being that of space. These scales were the result of expediency and may not have been considered musically ideal by their originators. Variable scales should be designed only when necessary to achieve musical results under specific conditions. Variable scaling is not such a great cure-all as has been imagined. The art of scaling is not as yet sufficiently understood and the vast potentials of regular and compound scales have not yet been exhausted. An organ's capacity for making music is dependent more directly upon the scaling of the pipe ranks than upon any other feature of design.

The common ground upon which all great music meets has often been unrecognized. Beyond the preliminary considerations of the diverse tone-colors required by good style, there are fundamental principles which universally apply. An ascending, soaring, singing treble is required for every worthwhile musical composition. The French romantics, it is true, require a stronger and usually higher point of climax than that demanded by our earlier heritage, but the best musical effects may be achieved for either school if the expansion continues at a constant rate throughout the upper ranges. The nature of the inner parts tends to make this so. In the classics, where the upper voice lies lower and inner parts are seldom more than two, this thinner texture will be in balance. The more harmonic, thicker texture of the later school will also be in balance, for, when the originators of this organ style require the highest part to sing above the rest, its range is almost invariably higher.

While it is true that the Schnitger conception is the modern German model, it must be remembered that the German organ movement is closely connected with the church movement, having for its purpose improvements in the liturgy and its music. Emphasis has been placed on returning to the rich musical heritage from the baroque composers, as well as upon the use of music of present day church composers. It is a strongly tonal-conscious movement, like our own, and it is only natural that it should turn to the Schnitger school since so much of the traditional music was written for that type of instrument. Whereas Schnitger was building for his contemporaries, putting together his loosely conceived disposition with its many special-purpose stops as a means to an end, there has been a strong tendency for modern attempts, both here and abroad, to think of sounds as an end in themselves. It would seem that the sincerity, diligence, and ingenuity which they applied to the problems of their times are the Schnitger and Silbermann characteristics that are more worthy of emulation than the limited concepts and mannerisms of their work. We should gather our resources together and face our task with the true confidence which can be gained only through the inspiration of the great music we are to interpret. If we curb an appetite for sound alone and allow ourselves to be inspired only by true music, our instruments will be as "right" for their purpose as any resurrected from the past.

ERNST FLADE

THE ORGAN BUILDER GOTTFRIED SILBERMANN

By permission of the German purlishers, Kistner and Siegel of Leipzig.

Part Three

IN about September, 1709, Gottfried Silbermann had left Strasbourg as a fugitive. The details of his fiight were subsequently embellished to such a degree that they scarcely deserve credence. But it is true, at least, that Silbermann's purse was well filled when he returned to his homeland. He must have reached Frauenstein early in 1710 at the latest. With the support of his "testimonia" and the kind protection of the local parson he managed to allay the suspicion that clung to his name. As appears from an "essay" of July 27, 1711, which Silbermann had presented to the church authorities, the parson first commissioned him with the repair of the old organ. The principal purpose of this repair was to find a more favorable position for the bellows. But on closer inspection Silbermann found the instrument in "such a wretched state that, no matter how much effort he might give to it no permanent improvement could be hoped for from this repair." Then, "I therefore decided, because Frauenstein is my native land, to build a completely new organ, out of love for the church, and to the glory of God, if I were given simply the required materials and food for myself and my workers. So in God's name I undertook the building, took away the old organ, and began anew, and spent thirty-three full weeks at it." The accounts show that he had working with him two journeymen and an apprentice. The examining, in early September, 1710, was by Kuhnau, cantor at the Thomaskirche in Leipzig, and Mentzer, Dom organist in Freiberg. The latter had earlier built organs and other instruments; in 1678 he had applied, without success, to build a new organ at Frauenstein. From 1676 to 1694, he was organist at the Cathedral. Kuhnau was in the widest sense Silbermann's fellow countryman. He came from Geising, which is a four hour walk from Frauenstein. His father, who called himself Kuhn, had migrated to Geising from Graupen. As a confirmed Protestant he hoped for greater religious freedom there.

The two experts began their examination with deep misgivings but were full of joyful surprise at the conclusion of their careful investigation. Kuhnau immediately invited the young Master Silbermann to come to Leipzig and build there the new work in the Paulinerkirche. He also gave a certain Dom Christian Lehmann of Leipzig to understand that he had been looking for, but had not until then found, just such a person as Silbermann, who had no equal in the "fundamental science of mathematics and mechanics in organ building." Lehmann then planned to secure this accomplished builder for the reconstruction of the Cathedral organ which had long been weakened by age. The council had for years been lukewarm in this matter. Lehmann, a cousin of the superintendent at the time, addressed himself to the council and sought to persuade it to give Silbermann a definite answer to the application he had already submitted. Silbermann was then in Graupen whither he had been "summoned in all haste" to renovate the organ. Perhaps Kuhnau had recommended him for the work.

The Frauenstein congregation now had a fine new organ which, in the judgment of the two experts, was worth 800 thaler. But, as the community was too poor to raise this amount, Silbermann asked for only the greater part of his expenses, 128 thaler, which was not paid him until considerably later. The dedication was postponed to July 26, 1711, but then celebrated with great solemnity. D. Christian Lehmann, the Ephorus of Freiberg, an enthusiastic music lover and patron of Silbermann, delivered the sermon at the dedication of the organ.

The organ of the Paulinerkirche (University Church) in Leipzig, which was to be built by Silbermann, had an interesting history. It had been begun in 1627 by Josias Ibach, and later completed by Heinrich Compenius and his son Esaias. In November, 1710 Silbermann had thoroughly examined this organ. In a report to the rector of the University he states that the Prospekt-prinzipal and many other voices had merely been patched together; holes that saltpeter had eaten away were patched up with lead; some pipes had even been encircled with hoops; only the Fistula Humana was of better material. Unfortunately, "the sheets had not been beaten and made compact according to the present glorious method." The entire work was voiced in a repelling, dull and "horn-like" way, and it lacked appeal "in the present manner and delicacy." At the same time he presented the disposition for a completely new organ.

It would be as follows:

Hauptwerk (large and grand scales)
16′ Portun
16′ Quintadena
8′ Principal
8′ Viola di Gamba
8′ Coppel or Grobgedackt
4′ Praestant
4′ Spitzflöte
3′ Offen Nasat
2′ Doublett
1 3/5′ Tertia, from 2′
IV Mixtur
III Cymbel
V Cornet
8′ Trompet
4′ Cleron

Oberwerk (sharp, pointed scales)
8′ Principal
8′ Coppel
8′ Gambs-Horn
4′ Flûte
4′ Praestant
3′ Gedackt Nasat
2′ Doublette
1 3/5′ Tertia, from 2′
III Mixtur
II Cymbel
V Echo Cornet
8′ Crumhorn
8′ Vox Humana

Brustwerk (delicate and sweet scales)
8′ Portun
4′ Principal
4′ Flöte
3′ Nasat
2′ Doublette
1 3/5′ Tertia, from 2′
1 1/2′ Largo

Pedal (strong and penetrating scales)
16′ Principal, in case
16′ Sub-Bass
8′ Praestant
4′ Doublett
VI Plein Jeu
16′ Bombarde or Posaunen-Bass
8′ Trompet
4′ Cleron

Also two tremulants, three manual keyboards with complete lowest octaves, ebony keys and ivory semitones, a pedal keyboard with two complete octaves. "This work consisting only of fine principals could scarcely be built in France or in this country for 6,000 to 8,000 thaler. But I am ready, out of desire to make myself known in my native land and out of love for this famous place, to deliver for 3,000 thaler and the tin and metal from the old organ within two and one-half years."

The sum of 3,000 thaler seems to have been too high for the University. There was also a fear that Silbermann would not devote the requisite care to the Leipzig organ, since he had already reached an agreement with the Freiberg council on building their

Cathedral organ. Furthermore, the other competitor, Johann Scheibe, was a citizen of Leipzig. Scheibe promised to deliver a three-manual work of 56 stops for 2,926 thaler. On May 11, 1711 an agreement was made with Scheibe, after previously exacting a formal oath that he would build a good work to the glory of God. As we learned from the verdict that Sebastian Bach passed on the organ when finished in 1716, the University received for its church a very ordinary work which, compared with Silbermann's, took twice as long and cost considerably more. It is unlikely that Silbermann worried about losing the contract. He had the promise of a glorious new organ in the Freiberg Cathedral.

The Freiberg Cathedral Organ

The organist and "organ maker" Burkhard Dinstlinger had in 1502 built a particularly large organ for the Cathedral with 1,198 pipes and 14 bellows. He also established an endowment for a Cathedral organist. An appraisal by the famous organ builder Gottfried Fritzsche indicates how Dinstlinger's work was constituted in 1619. He rebuilt the instrument in 1619. Benignus Weindt and his son, George Weindt, of Schluckenau, rebuilt it in 1658. At the beginning of the eighteenth century it was hardly usable. In 1704 the energetic Gräbner brothers of Dresden had presented a "sketch" and a "complete estimate," as had another competitor whose name has been lost. In 1710 Jakob Donati, the Altenburg court organ builder, had presented a proposal together with an estimate.

On June 24, 1710 Gottfried Silbermann competed for the first time for the building of the new Cathedral organ at Freiberg. On September 30 he again presented a plan for the disposition, which is like the first, save for a few register changes. It runs as follows:

"At the command of the right, noble and wise council in Freiberg I have desired to set forth what voices the new work in the Cathedral shall receive; likewise, what I claim for my work, food and lodging; also what materials I need."

Hauptwerk (middle keyboard)

16′ Portun, lowest octave and a half of wood, the rest metal
8′ Principal, tin, smoothly polished
8′ Viola di Gamba, metal
8′ Coppel or Gedackt, the lowest octave wood the rest, metal (later, 8′ Rohrflöte)
4′ Prestant, tin
3′ Quinta, metal
2′ Doublette or Superoctav, tin
1 3/5′ Tertia, from 2′, metal
IV Mixtur, tin
III Cymbeln, tin
8′ Trombett, the lowest octave of lead, remainder, tin
4′ Clerung, octave of the Trombett, tin
V Cornet, such a stop that each key from C upward has five pipes and consists of Octaves, Quint, and Tertia

Oberwerk (upper keyboard)

8′ Principal, tin, small scale (sweetly voiced, brightly polished)
8′ Portun, the lowest octave wood, the rest, tin
4′ Prestant, tin
4′ Spitzflöte, metal (executed in tin)
3′ Nassat covered
2′ Octava, tin
1 3/5′ Tertia, from 2′, metal (afterwards, 1′ Flachflöte)
III Mixtur, tin
II Cymbel, tin
V Echo Cornet, like the Cornet, but of smaller scale
8′ Vox Humana, tin, brightly polished
8′ Krumbhorn, tin, brightly polished

Brustwerk (lower keyboard)

8′ Gedackt, metal (for sweet voiced music)
4′ Principal, tin, smoothly polished
4′ Flöt, metal (executed as a Rohrflöte of tin)
3′ Nassat, metal
2′ Octav, tin
1 3/5′ Tertia, from 2′, metal
1 1/2′ Quinta, tin
1′ Sufflöte, tin (Silbermann added this "of his own accord")
III Mixtur, tin

Pedal (on both sides)

16′ Principal-Bass, smoothly polished tin
16′ Sub-Bass, wood
8′ Prestant or Octav-Bass, half of metal
4′ Doublette or Super Octav
VI Pleinche (Plein Jeu), largest pipe 4′, a scharff mixture
16′ Bombarde or Posaunen-Bass, wood (executed in tin with metal boots, unlined)
8′ Trombett-Bass, lead
4′ Clerung-Bass, tin

Later there were added to the pedal a 32′ Untersatz, wood, and 16′ Octav-Bass, on a single stop control so that they sounded together.

Among the accessory controls Silbermann arranged three ventils for Ober-, Haupt-, and Brustwerke, "two tremulants, one quick, which functions for the entire work, and one slow, which is to be used only for certain stops" (especially the Vox Humana), "furthermore, through two sliding couplers each manual could be coupled separately or all together."

Range of the manuals from C, D to c^3, of the pedal from C, D to c^1.

In the "explanations" for this second plan, which became the basis of a contract, it is stated:

"The pipe work will all be of good tin and metal and the entire instrument will have 2,535 speaking pipes, also, the manual and pedal keyboards will have the long octave, the keys will be of good black ebony with ivory semitones so designed that they can be played quite easily, almost like a clavichord. The bellows will not be made in the old way, so that one must tread them, which causes only a rumbling fluctuation, but so that one can draw them quite gently with cords and straps. I shall so voice the pipe work that everything, whether high or low, will speak instantly, and all voices must be evenly and sharply voiced. The Hauptwerk manual shall have a solemn sound, the Oberwerk, sharp and somewhat pointed, the Brustwerk shall be delicate and sweetly voiced, when I have carefully built this disposition, which I planned with special consideration of the size of the church. Thus the work can have its full effect, even when the entire congregation is present, and is capable of penetrating. Specifications of materials which are required for this work — 20 hundredweight of tin, 15 hundredweight of lead, 100 skins, 1½ hundredweight of Spanish White, 8 pounds of bismuth, 12 pounds of kolophonium, 300 oak frame shanks for the wind chests, 150 fir planks, 50 oak planks, 2 hundredweight of glue, 12 pounds of ebony for three keyboards, three pounds of ivory for semitones, 41 posts for bellows, 20 pounds of brass plate, 24 pounds of brass wire, 36 ells of fustian for pouring sheets of metal, one cartload of coal for soldering."

These materials, along with the metal from the old organ, were to be provided by the council. Silbermann plans to deliver the work in good condition in two years, but demands for himself and for his three workmen free food and lodging, each year a supply of hard wood, a supply of soft wood and 1500 thaler in cash, of which sum 900 would be withheld "until the work had been acknowledged as sound and good." He would then, he stated, guarantee the work for a long time and would promise himself to

provide "the inner structure, bellows, and that which serves for sound," while the council was to pay for the sculptors, joiners, carpenters, and locksmiths. According to the first plan Silbermann intended to build a Rückpositiv in place of the Oberwerk. But he appears to have soon seen that the day of the Rückpositiv in German organ building was gone, for in the contract he promises an organ with Oberwerk.

The sum approved for the construction soon proved too little. Fifteen hundred thaler finally became 1,850 thaler. Silbermann adduces as reason for his higher price that he had spent thirty-two weeks longer because of work with the tin, and the increased number of stops, and that he often had to wait a long time for materials. The Cathedral organ in Freiberg would indeed be a work of which he could say with pride that for quality there would be nothing like it in Saxony or far and wide. Accounts show that the materials cost the town upwards of 2,300 thaler, for a total cost of 4,150 thaler.

In Freiberg, too, Kuhnau proved to be a special patron of Silbermann. He recommended him to the council. Shortly before the contract was concluded, Mentzer, the Cathedral organist, had revealed the defects of the old organ in a detailed memorandum to the council. Finally, all the misgivings of the council were overcome by the quite extraordinary regard in which their young craftsman was held upon completion of his initial work in Frauenstein. On October 8, 1710 the contract was signed by both parties. It seemed advisable for Silbermann to move his workshop to the place where he was building his great organ. This appears to have been done at the end of the year. The so-called Reiterwache or Regimenthaus was assigned to Silbermann for his workshop and living quarters. It suited his purpose so well that he used it to the end of his life. After his claim to free accommodation ran out, he paid a yearly rental of 14 thaler.

All evidence shows that the new Cathedral organist, Elias Lindner (1711-1731), was important in supporting Silbermann as a craftsman. The son of a Freiberg clergyman, he had studied law and mathematics in Leipzig, and music under Kuhnau. According to Adlung, Lindner had even suggested the interior and exterior structure of the work. Sundry sketches for altars and towers still preserved in the council archives at Freiberg provide a basis for this view. At Lindner's instigation Silbermann produced the 16′ Posaunenbass of tin, and, also, added the 32′ Untersatz with its appropriate simultaneously speaking 16′ Octav. The carving on the casework was executed by Johann Georgi. The "painter of hunting scenes," Johann Christian Butzäus of Dresden, was also engaged on the painting and gilding of the work. For long years Silbermann was very closely associated with Butze (or Butzäus) and his sons. In the completion of the organ a large number of other artists, craftsman, and tradesmen were involved. Silbermann required the assistance of the organ blower for twenty-three weeks, a proof of the seriousness with which Silbermann took tuning and finishing.

The examination of the organ was to take place at last on the fourteenth and fifthteenth of August. Kuhnau and Bestell from Altenburg had appeared as experts. They were to go through the organ, point by point, with an index. In the detailed appraisal the organ is warmly praised, Silbermann himself being already acknowledged as a famous builder. They said that the housing for the bellows was well laid out, the bellows provided with a single fold of an appropiate size; it had capacity for expansion, and was provided with a counterweight, seen as yet nowhere else. This ran on two rollers, one of them being of brass, and the other of wood. Wind pressure for the manuals was 41 degrees (3.6 inches), for the pedal as high as 46 degrees (4 inches). The substitution

of lead bellows weights for bricks was commended. This would eliminate the effects of temperature. Wind chests, inner structure, and keyboards were likewise good. The tin sheets for the pipes were poured, "then — something unusual in these parts — beaten and energetically worked into condition." With the soldering and polishing, "especially in the prinzipals," anyone would be pleased. Especially to be praised was the fine silvery sound of the pipes; only a few were not wholly satisfactory. These Herr Silbermann at once improved. Thanks to the good scale of the reed stops the desired equality between treble and bass existed. The 16′ Posaunen-Bass was deliberately not lined, "as it is to be drawn with the full organ and is to be strong in effect." The organ stood in proper Chorton (i.e., a half tone higher than normal tuning); this was noted when some town pipers with their hautbois and trumpets had blown a few hymns with organ accompaniment. The experts urgently recommended that the council retain the builder in a supervisory capacity at a fixed stipend. Likewise, the organist of the day because of increased work in tuning the reeds deserved a "tangible recognition."

Soon afterwards (May 27, 1715) Lindner, the organist, presented his request, in well-turned phrases and with evident justification, for an increase in salary, which was approved. Encouraged by this success the blowers also presented a petition. Unfortunately, the senate concluded that the blowers now had an easier task than before and therefore cut their pay in half! It was considered unnecessary to set aside a fixed annual sum to keep the organ in condition. In chagrin, Silbermann undertook no work thereafter unless it was specially ordered and paid for. The work would have further deteriorated in the eighteenth century had not Silbermann's pupils furtively executed many repairs.

The verdict of Kuhnau and Bestell on August 17, 1714, also served as basis for the testimonial which Silbermann received from the council of Freiberg on October 2 of that year. The program of festivities, which the completion of the Cathedral organ inaugurated, began with an "organ dinner" at the home of Mayor Albert. On Sunday, August 20, 1714, came the consecration when Superintendent Dom Christian Lehmann delivered the special sermon, while solemn church music of his own composition was performed by Elias Lindner.

The first improvement on the new organ was the replacing of the shallots of the 16′ Posaunenbass with new ones which Silbermann had devised, about 1717. The large new shallots were fitted with broad brass tongues and boots of maple, and along with the lining of the Trompettenbass, were delivered by Silbermann for 30 thaler. Now the Posaunenbass could be used in combinations, for tuttis, in music with chorus and orchestra, and also for the full organ.

A second considerably larger task was undertaken in 1738. Because of interior reconstruction of every kind, so much dust had collected in the Cathedral and settled on the lips of the pipes that some stops did not speak at all. The bellows also had to be renovated. Finally, the work was to be gilded and embellished by the painter, Butzäus. Silbermann executed the repairs for 300 thaler, and Butzäus received 250 thaler.

The work done subsequently has been limited to dusting and tuning by Oehme (1770-1780); and to the leathering of the bellows by Knöbel (about 1810). In 1799 lightning struck the rafters over the organ but, fortunately, caused no fire. We must give the town of Freiberg the credit of having ever been mindful of the extraordinary work of art their Cathedral organ is. The organ's centennial was celebrated in 1814, at the instigation of a noted Silbermann enthusiast, Gottfried Fischer, who had been Cathedral

cantor since 1799. Silbermann and his organ were remembered with similar celebrations in 1863 and 1914, shortly after the First World War broke out.

Finally, let us consider the present state of the organ and scan the stop labels now discolored by time at the console which Johann Kuhnau was joyfully excited to see. The names of the registers are painted in gold on brown cardboard tablets and are in three rows, right and left of the player, in the following order:

LEFT OF THE ORGANIST

Brustwerk and Pedal	*Hauptwerk and Pedal*	*Oberwerk*
Principal 4′	Principal 8′	Principal 8′
Gedackt 8′	Bordun 16′	Gedackt 8′
Rohrflöte 4′	Octava 4′	Quintaden 8′
Nassat 3′	Super-Octave 2′	Mixtur
Principal-Bass 16′	Mixtur	Krumbhorn 8′
Octavbass 4′	Trompet 8′	Super-Octave 2′
Trompetten-Bass 8′	Cornet (V)	Echo V
Untersatz 32′	Sub-Bass 16′	Tremulant

RIGHT OF THE ORGANIST

Oberwerk	*Hauptwerk and Pedal*	*Brustwerk and Pedal*
Quintaden 16′	Viola di Gamba 8′	Octava 2′
Octava 4′	Rohrflöt 8′	Tertia
Spitzflöte 4′	Quinta 3′	Quinta 1 1/2′
Flaschflöte 1′	Tertia	Sufflöt 1′
Zimbeln	Zimbeln	Mixtur
Vox Humana	Sperrventil for Hauptwerk	Octavbass
Schwebung	and Brustwerk	Pedal Mixtur
Sperrventil	Posaunbass 16′	Clarinbass 4′
	Clarin 4′	

The prinzipals, together with their related mutations, here as every where in Silbermann are of quite inimitable beauty and blend perfectly. Some modern ears might feel that the mutations of the Brustwerk are an exception as they constitute the sharpest condiment found in any of his instruments. The Brustwerk is based on the 4′ line, which is only twice represented, so that the sharpness of the upper work is somewhat noticeable. The Gedackten and Rohrflöten surprise wth a soft, velvety tone. The sound of the Viola di Gamba resembles that of the Spitzflöte, and, thus, is very different from the modern voice of the same name. The Quintaden can serve as substitute for the strings, which were not favored by Silbermann. It is eminently suited to blending with the mutations. The Mixturs and Cymbels have the "fine cut" aimed at in old organs. The composition of the Mixtur in this organ is as follows:

12 notes	15	19	22	26
12 notes	12	15	19	22
12 notes	8	12	15	19
12 notes	5	8	12	15

The Kornett is mounted on a special pipe bench immediately behind the casework pipes. It is distinguished by its unusual brilliance. The Echo Kornett is enclosed in a wooden chamber about one cubic meter in size, at the highest level. It sounds much subdued and is excellently adapted for echo effects of the old school. The reed voices develop considerable weight, which is especially borne in on the listener on the right

side of the choir. On the front right Pedal wind chest, behind the casework pipes, stands the Trompetten-Bass and Clarin-Bass, together with 8′ and 4′ Octavs and the Pedal Mixtur. From the depths of the interior resounds the 16′ Posaune-Bass, standing on the rear Pedal chest. The space of the other rear Pedal chest is occupied by the 32′ Untersatz and the 16′ Prinzipal which is connected with it. The 8′ Krumbhorn in the Brustwerk has a thin shawm-like tone. As a solo voice it is not at present enrapturing; it is useful in combination. The Vox Humana is frequently mentioned as a marvel of its kind. This is true only in the same use as that given for the Krumbhorn. Here, too, the Schwebung, which can be used with good effect only with soft, quiet registers, in no way compensates for the unpleasant impression. All these reeds were only used in combinations in old German organ playing.

The organ builders, Schöne, Oehme, Knöbel, Schäf, and Lohse, preserved the Freiberg Cathedral organ, supported by sympathetic organists, in the spirit of its builder, so that even today this organ affords the oldest and most faithful picture of Silbermann's work. In part, this is still true of its tuning. In the keys of B major and E major one still has today the feeling that the organ must be out tune, at any rate, at the moment of harmony change. To be sure, the tuning, according to the organ builder, Lohse, is said to have been considerably modified so that much of its harshness has been eliminated.

Smaller Organs In Freiberg and Vicinity

On Michaelmas day, 1714, a small Silbermann organ without pedal was consecrated at Conradsdorf near Freiberg. To make formal acceptance the Freiberg council sent the Cathedral organist, Elias Lindner, along with the "Regens" (the mayor).

The original disposition, according to Oehme, was: 8′ Gedackt, 4′ Principal, 4′ Spitzflöte, 3′ Nassat, 2′ Octave, III Mixtur.

When the church was remodeled in 1871 Trepte, an organ builder in Freiberg, renovated the work and enlarged it with two pedal stops: 16′ Sub-bass and 8′ Prinzipal, and a new manual stop, 8′ Salicet. In 1898 Silbermann's work was replaced by a new one with 17 stops by Master Eule of Bautzen.

In 1715 the little village of Pfaffroda near Olbernhau received a Silbermann organ, the gift of the Kollator, Caspar Heinrich von Schönberg. It was dedicated in December of that year. Silbermann and his three assistants received free food and lodging at the Castle for three months. The disposition of the work was:

Manual		*Pedal*
8′ Principal	2′ Octave	16′ Subbass
8′ Gedackt	1 1/2′ Quinta	16′ Posaunenbass
8′ Quintaden	1′ Sifflöt	
4′ Octave	IV Cornett	Tremulant
4′ Rohrflöte	III Mixtur	
3′ Nassat	II Cymbel	

Johann Christian Butze gilded the housing. With its large side doors the organ appears too large for the little village church. The casework pipes extend so far down that they had to be protected by gratings. The wind chests, too, are set deep. Perhaps this is the old Freiberg Cathedral organ, which Silbermann had taken over. This could be so, judging from the casework. The organ has been improved and renovated several times, in 1845 by Geheber, in 1868 by Göthel of Borstendorf, and in 1889 by August Schubert of Rossbach, who had enjoyed a considerable reputation as a rebuilder of Silbermann organs. The housing was originally white, but was subsequently painted a yellowish-brown. Despite its age this work surprises with its freshness.

Early in 1716 Silbermann was called to Oberbobritzsch, a village near his birthplace, to build a new organ. The old one, now useless, had been built in 1605 by Caspar Löwe from Weissenborn near Freiberg for 120 florins, and contained the following stops: 8′ Grobgedackt, 4′ Principal, 4′ Kleingedackt, 2′ Octave, 1′ Subflöten, Gedoppelte Mixtur [II], 8′ Posaunen (wood), Tremulant.

Silbermann substituted an instrument with the following registers:

Manual		*Pedal*
8′ Principal	1 1/2′ Quinte	16′ Subbass
8′ Bordun	1′ Sifflöte	16′ Posaunenbass
4′ Prästant	III Cornet (later V), from	
4′ Flöte	middle C upward	Tremulant
3′ Nassat	III Mixtur	
2′ Doublette	II Cymbel (later III)	

The Posaunenbass was not built in until 1743 by Silbermann, and he then received 80 thaler for it. At the Feast of the Assumption the work was dedicated by Superintendent Lehmann, mentioned previously. In 1898 Schäf, of Freiberg, added to the manual an 8′ Gamba and an 8′ Salicional, and restored the work to normal tuning by transposing pipes. Even in 1913 the work made a surprisingly fresh impression, to which the favorable acoustics contributed largely. Serious damage from worm holes called for a thorough renovation, which was made by Eule of Bautzen, in 1916. The metal pipe work of the old organ has been preserved. Cone chests have joined the old slider chests. A second manual, under expression, with modern stops, has been set opposite the first manual which contains the Silbermann stops, and the Pedal has been strengthened with an 8′ Oktavbass. Various devices now permit modern uses of this fine old organ.

The dates of the Positiv in the Nicholaikirche in Freiberg and the organ at Wegefahrt nearby are uncertain. The former church had had an organ with 324 pipes and two bellows since 1578, built by Rafael of Zwickau. In 1656 Carol Müller, organist and builder of Döbeln (formerly Leisnig) was commissioned to build a new organ for 585 florins and 22 gulden. Though the superintendent and mayor of Freiberg had attested their complete satisfaction with the builder it was necessary in 1692 to be reconciled to the building of another new organ. It was undertaken by Andreas Tamitius of Dresden. By 1730 the work was again unusable. Later when Erselius was organist at this church, as well as at the Cathedral, he placed at the disposal of the congregation a Silbermann Positiv which he owned, at a yearly rental of eight thaler. At his death, Zimmermann, his successor in office, acquired this Positiv. He offered to sell it to the church in 1775 for 150 thaler. In his letter to the council he adds that 200 thaler had been offered for the Positiv in Dresden, because it was a Silbermann. His offer was accepted. In 1840 the church sold this Silbermann work and the small Cathedral organ which was preserved at St. Nicholai, and in 1845 received an organ built by Mende of Leipzig. Nothing is known about the constitution of either the Positiv at St. Nicholai or the organ at Wegefahrt. In 1843 the community ceded to the lord of the manor, Mühle, the old church building, surrendering it with all its equipment, and receiving the sum of 6,000 thaler in settlement. Thus the old Silbermann passed into Mühle's possession, and has since disappeared.

About the same time Silbermann must have been in Hamburg. In his *Critica Musica* (appearing in 1722) Mattheson quotes his reply to Kuhnau's letter of December 8, 1717. We quote:

"My honored master once sent Mr. Silbermann to me with a letter. I

showed him all the courtesy possible, because his skill and knowledge so deserved, and gave him, as was proper, a letter in reply, when he departed. Whether he delivered it, I am inclined to doubt, because in it I particularly requested you to provide a copy of or information about your work, entitled *The Moral Use of the Senses*, and I have not yet had the good fortune to hear anything further of your book. But let me say this, incidentally. If the best organ builders and the masters justly extolled by your excellency do not yet agree to the Neidhardt temperament, but prefer to leave their nesting diatonic only love as pure as possible at the expense of the rest, they do not do it in ignorance or in the belief that the temperament referred to is not good, but actually only to avoid interfering with the established organ building routine, whose traditional practice can, however, in no way prejudice what is right and true."

We see that Mattheson and Silbermann were as congenial as fire and water. Silbermann insisted on his own temperament. We shall see his reasons for this later. Mattheson was the progressive, who saw in Silbermann the musical Philistine. He cannot join Kuhnau in praise of Silbermann; he even credits Silbermann with embezzling a letter!

The time when Silbermann undertook his Hamburg journey does not seem to have been a particularly busy one for him. This was soon to change. Before the period of his great work, perhaps before the Hamburg journey, came the building of the organ at Niederschöna, near Freiberg. The work was played for the first time in Divine Service on November 22, 1716. It contained:

Manual		*Pedal*
8′ Prinzipal	2′ Octave	16′ Subbass
8′ Quintaden	1 1/2′ Quinta	8′ Octavbass
8′ Gedackt	1′ Sifflet	
4′ Octave	III Cornet	Tremulant
4′ Rohrflöte	III Mixtur	
3′ Nassat	II Cymbel	

Over and above the 500 thaler cost, there was a considerable surplus, so that almost all repairs could be defrayed from this fund. During structural alterations of the church in 1754 and 1755, the organ was moved from the north to the west side. A part of the organ was destroyed by lightning in 1876. The necessary repairs were made by K. E. Jehmlich, who, among other things, put two box bellows in place of the old folding bellows. In 1907 the Jehmlich brothers, court organ builders of Dresden, added a second manual wth four new stops, a new Subbass was built in, the whole work was thoroughly tuned and brought to normal pitch.

Silbermann's next work was the building of the St. Jakobi organ in Freiberg, a larger instrument. It was dedicated on February 2, 1718, and had the following stops:

Hauptwerk		1 3/5′ Tertia (from 2′)
8′ Prinzipal	III Mixtur	1′ Sifflöt
8′ Rohrflöte	II Cymbel	II Cymbel
8′ Quintaden	*Oberwerk*	*Pedal*
4′ Octave	8′ Gedackt	16′ Subbass
4′ Spitzflöte	4′ Prinzipal	16′ Posaunenbass
3′ Quinta	4′ Rohrflöte	8′ Trompettenbass
2′ Octave	3′ Nassat	Tremulant, sliding coupler
	2′ Octave	

A pedal coupler later replaced the tremulant. In 1892 the Silbermann work was brought over to the new St. Jakobi's Church building by Ladegast and rebuilt with pneumatic action. The organ then received six new voices and two chest bellows in place of the old folding bellows.

In the meantime the Hospitalkirche of St. Johannis in Freiberg needed a new organ, as its old one was "completely caved in." This was the same hospital which had lent a considerable sum for the building of the Cathedral organ. On April 11, 1718, the contract was signed with Silbermann. The organ was to have the following stops:

Manual		*Pedal*
8′ Prinzipal (C, D, D sharp, E of wood inside; from F on, of tin, in the case)	1′ Sifflöte	16′ Subbass, wood
8′ Gedackt	V Cornet (on separate wind chests and wind canals. Only three ranks were actually installed)	16′ Posaune, wood
4′ Octave		8′ Trompete (uncalled for in contract)
4′ Rohrflöte	III Mixtur (largest pipe 1 1/2′)	
2 2/3′ Nassat		Tremulant which affects the entire organ.
2′ Octave	II Cymbel (largest pipe 1′)	
1 1/2′ Quinta		

Later a pedal coupler was built in, price 550 thaler. On July 15, 1719, the new work was tested by Lindner, organist, and Johann Samuel Beyer, cantor, both of the Leipzig Cathedral, and was dedicated on the following day. While the examiners received eight thaler for "amusement," each of Silbermann's three workmen received two thaler, and the town piper, from whose hautbois the tuning tone of the organ had been fixed, three thaler. Finally, Johann Butzäus did painting and gilding of the new organ for 120 thaler in the following year (contract of November 6, 1719). The work still sounds excellent today.

The Organ of The Sophienkirche in Dresden

This is listed in a contemporary report as Silbermann's twelfth work. The older organ, now to be replaced by a new Silbermann, had been built in 1624 for 1,023 florins by Tobias Weller, court organ builder to the Elector of Saxony. It was the gift of the Elector, Johann Georg, the First, According to the contract of August 14, 1624, the old organ had the following registers:

Oberwerk	*Brustwerk*	*Rückpositiv*
8′ Principal, tin	8′ Krumbhorn, tin	8′ Lieblich Grobgedackt, metal
8′ Grobgedackt, wood	1′ Sufflötlein, metal	4′ Octave wood
8′ Quintaden, metal	*Pedal*	3′ Principal Quinta, tin
4′ Principal, wood	16′ Subbass, wood	2′ Spielflötlein, metal
2′ Octave, metal	16′ Posaunen, wood	1′ Superoctav, metal
II Mixtur, metal	2′ Singend Cornetten	Two tremulants
II Cymbel, metal	1′ Bauernpfeife	

Work on this organ was carried on almost through the entire century. In 1662 the organist, Gregor Rötel, complained about the great defects, especially "in the Regierwerk." He also desired in place of the fixed pedal coupler one "to pull out." [i.e., a stop knob.] In a petition of September 11, 1665, Andreas Tamitius appears as successor to Weller. Tamitius had studied organ building in the Netherlands. He wanted to rebuild the old Krummhorns, which had wooden resonators, with tin resonators and with mouthpieces of metal and brass "in the Netherlands manner."

He also found fault with the unusually small scale of the 16′ Posaune. He wanted to build one like that in the Schlosskirche in Dresden. In place of the high pitch pedal stops 2′ Cornett (reed) and 1′ Bauerenflöte he proposed a 4′ Trompet which would be more appropriate for the instrument. This petition was also signed by two respected musicians of Dresden, Alexander Heringk, organist of the Kreuzkirche, and Abraham Fleck, of the Frauenkirche and also of the Sophienkirche. On November 26, 1669, Fleck reports to the council particularly on the condition of the registers.

> "Most howl, many notes do not sound. Super Oktav is quite hoarse, Krummhörner likewise. Most keys have to be touched quite long before they speak. The tremulant strikes quite unevenly, the Cymbelrad is quite unworkable. Also, a Vogelgesang [bird-song] would be — especially at Holy Christmas time — desirable also."

On July 7, 1682, Tamitius proposes that the bellows be built in the new manner. The organist, Emmanuel Benisch, laments over the "Krumbhorn in the Brust, because it sounds so awful." It must, he says, be removed. The finest voice, namely Sesquialtera, which "can well be used for German hymns and chorales," is missing. At the bidding of the council, Tamitius makes improvements in 1682. He prepares new wind chests, new reed stops, a 3′ Scharf (Quinta) in place of the old Kleingedackt, and a new Sesquialtera. But it is too late to help the old organ. After Tamitius died, in about 1700, and Johann Heinrich Gräbner had vainly tried his hand, the council decided to negotiate with Silbermann about building a new organ. The old work, on the assurance of a contemporary estimate, was still "a right good, fine sounding work," and from its earlier renovations and tunings, it had gradually been tuned higher and higher, therefore it could hardly be used with the instruments for figured music; therefore, too, it had been taken away and sold, because it was also too weak for a large congregation.

The town of Radeburg acquired the instrument in 1718, after Gottfried Silbermann had personally appraised it.

From the proceedings of the Dresden council on buildings it appears that a contract with Silbermann was made on December 10, 1718. That same year Georg Bähr, "the experienced architect," had already begun the rebuilding of the Choir. From Behr came also the sketch for the casework of this organ. He had put in a "chamber for bellows and convenience in arranging music in the hall itself." The organ was first "assembled in the Breyhahnhaus on Breite Gasse" and then placed in the enlarged Choir. In May, 1720, the "official painter of hunting life," Johann Christian Butze, set about the "adornment of the casework in alabaster style with gold." He also painted a red "curtain" around the housing. In September Silbermann was engaged in tuning. Through some circumstance or other he was forced to tune even during the sermon. Superintendent Löscher, himself a music lover, had reproved him for this, and when this did not aid matters, he requested the Oberkonsistorium to assist him against the refractory organ builder. An angry command was now sent that Silbermann must in the future refrain from all tuning during the sermon: otherwise sterner measures would be taken. This appears to have had the desired effect on Silbermann. Master Gottfried was reluctant to yield to authority, even that of the church. His organ was completed on November 15, 1720, and was dedicated the following Sunday morning in one of the customary morning sermons. As luck would have, it was Superintendent Löscher's turn to deliver the dedicatory sermon. Mindful of the incident with Silbermann he had chosen the text from the Lutheran Haustafel, "Let everyone learn his lesson, and it will be well in the

house." The newly appointed cantor of the Kreuzkirche, Theodore Christlieb Reinhold, graced the occasion with the music with which he had entered on his appointment the previous day. The music, a two part cantata, came from the court organist, Christian Petzold, who had set it to words of the court poet, Ulrich König. The second part of the festival music which followed immediately on the "uncommonly fine allegories of Dr. Löscher was Psalm 150 for two choirs, wherein all the instruments mentioned in the text were heard in the music. It was "truly memorable music," as a remarkable and curious letter of 1720 assures us. The Royal Privy Secretary and Court Poet, König, who must be credited with considerable influence on the development of music in Hamburg and Dresden, had taken it upon himself to celebrate the "excellent and far-famed craftsman" Silbermann in a complimentary poem. It was regarded as a particularly happy omen that a prince was born during the ceremony of dedication. "While the guns around the fortress were firing their salute, Superintendent Löscher announced the glad tidings to the devoutly listening audience," which consisted chiefly of Evangelical court officials. The hope was universally cherished that with this prince the ruling house of Saxony would again return to Protestantism. But the young prince, Friedrich August, for whom the Silbermann organ had sung the first cradle song with a hundred happy tongues, was already dead on January 22, 1721.

The new instrument had the following arrangement:

Hauptwerk (lower keyboard)	*Oberwerk* (upper keyboard)	*Pedal*
16′ Bordun, metal	16′ Quintaden, tin	16′ Subbass, wood
8′ Prinzipal, brightly polished English tin	8′ Prinzipal, smooth, polished English tin	16′ Prinzipalbass, wood
8′ Spitzflöte, tin	8′ Grobgedackt, metal	16′ Posaune, wood
8′ Rohrflöte, metal	4′ Octave, tin	8′ Trompete, wood
4′ Octave, tin	4′ Quintaden, tin	
4′ Spitzflöte, tin	4′ Rohrflöte, metal	*Accessories*
3′ Quinta, tin	3′ Nassat, metal	Tremulant for the entire organ, schwebung for the Oberwerk, Sperrventil for the basses, manual slide couplers, Bassventil.
2′ Superoctave, tin	2′ Octave, tin	
1 3/5′ Tertia, tin	1 1/2′ Quinta, tin	
IV Mixtur, tin	1′ Sifflöte, tin	
III Cymbel, tin	III Mixtur, tin	
V Cornet (from 8′, tin)	8′ Unda Maris (not added by Silberman until 1747)	
8′ Trompet, tin		
4′ Clarinen, tin (its highest octave was built as a flue stop)	Vox Humana (from a below middle c to c^3)	

The organ showed itself to very good advantage with its blue and white housing, adorned "with the finest imitation gold leaf." Here, too, the casework pipes were "smooth polished of the best tempered and beaten English tin." The interior work was found to be very clean and very spaciously layed out. The voicing was lovely, pure and yet sharp, the speech of the pipes was quick and the peculiar characteristic of each stop was struck most happily. "A new invention which Silbermann here applied for the first time" — so the Schwebung for the Vox Humana is described. It surprised the listeners with "pleasant bewilderment." Another critic found it, to be sure, somewhat bleating, but it might for all that "pretty well" imitate the human voice in cantus firmus playing. The 8′ Trompete of the manual was divided into a bass from low C to b below middle c and a discant from middle c on up. The Kornett is characterized as a low pitch mixture

without breaks, with the sound of the well-known Zink. Lastly, the basses seem "pleasant, without wild screaming." On November 26, 1720, Silbermann received from the council their testimony that he had devoted to his work "more expense and efforts than the contract stipulated, and that he had successfully completed the work during a period which proved to be unexpectedly high in cost, well within the agreed time. The organ received special dedication in a concert by Johann Sebastian Bach, which Bach gave on November 14, 1731, "in the presence of all the court musicians and virtuosi." The organ of the Sophienkirche served for the edification of the congregation for some twenty years. But when from 1737 to 1741 drastic architectural changes became necessary in the interior, defects in the organ were inevitable because of the dust that accumulated. A letter was written to Silbermann asking him to come to the aid of the "afflicted" organ. Silbermann, who was then engaged in building the organ at Zittau, arrived on August 17, after having repeatedly postponed his visit. The proceedings of the Dresden council archives now give a vivid idea of how Silbermann proceeded in the inspection of a damaged organ. The statement runs:

"Herr Silbermann surveyed the organ and at once restored a copula to good condition. The screws on the keys and trackers also were equalized so that the keys again stood in a straight line and the whole work could be played without the ciphering of a single stop. Then some registers were gone through and it was found that various pipes did not speak. Herr Silbermann had a few pipes taken down from a register, simply cleaned their lips with a paper, whereupon they immediately sounded. If this were continued for some time, it would be enough. Schramm (a pupil of Silbermann) could make these repairs, but he must promise to *cut* nothing in the lips of the pipes." In the tutti playing it was revealed that the organ "wheezed" to some extent. When the kalkant [blower] could not manage the treading of the bellows, Silbermann called for two men to do this work. With the last suggestion Silbermann seemed to have preached to deaf ears. After Schramm had executed the repairs and his work had been inspected, Friedmann Bach, court organist at the time, presented the question "for consideration, whether an additional kalkant should be employed in the Divine Service at the Sophienkirche, because Stebenhäuser, (the present kalkant) appeared too weak when the entire organ was drawn and coupled. The bellows too should be trodden evenly, if no damage was to befall them, which certainly could happen when working against time." Mr. Schramm offered the reminder that he had had to tune on many successive evenings, if he wanted to get through, and had on this account paid out more than 32 groschen at the town gate. He lived in a suburb and consequently had to rouse the gate keeper on his homeward way. It caused some astonishment at first that the organ builder had to perform his tuning at night. Thereupon both organists gave assurance that "the organ could be better tuned in the evening hours, as the tones could be heard more distinctly than in daytime." Herr Bach also knew that Schramm tuned in the evening. So Schramm received one thaler as gate money. When work continued on the interior of the church, the condition of the organ suffered further damage. In 1747 Silbermann again had to see to things. Richter, the court organist, proposes the insertion of an Unda Maris in the renovation that was then necessary. He described the register as follows in a memorandum:

"Unda Maris is made of wood, and for greater durability of tin, from tenor c on to the highest note. It is very useful in penitential and other emotional hymns. A register of this kind, from the previous court organ, is still familiar to everyone because

of its very moving sound, and so far as I know, Herr Silbermann will exert every effort to prepare one in the best possible way."

The register mentioned by Richter as being in "the earlier court organ" is called an 8′ Prinzipal in the disposition as given by Praetorius in the *Syntagma*. The *Dresden Dispositions* boasts of it as "charmingly voiced and having no peer." Richter's request was approved. Silbermann built the Unda Maris and had the whole work cleaned of the dust and sand that had made its way in by his workmen, Johann Georg Silbermann and David Schubert, at a cost of 200 thaler. Among the numerous repairs required since that time may be mentioned the great reconstruction in 1874 and 1875, by the Court Organ Builder, Jehmlich. On this occasion all the bass pipes which the worms had eaten were renewed and replaced, and three new registers, 8′ Oktav Bass and 4′ Oktav in the Pedal, 8′ Aeoline in the Oberwerk, were added. For the latter stop the Unda Maris was removed. The lack of wind which resulted from the insertion of two strong pedal stops was remedied by installing a fifth bellows.

In 1720, commissioned by Princess Maria Josepha, Silbermann delivered a small organ without pedal for the Katholische Kapelle. This Kapelle, established as a place of worship in 1707, enjoyed a high reputation in the early years of the century because of its support of music. When the Catholic Hofkirche was consecrated, the organ came to the so-called Kaiser-Kapelle in north Dresden, whence the Russians bore it off in 1813.

The next two larger works of Silbermann were destined for Rötha near Leipzig. According to the contract which Silbermann had concluded on December 22, 1718, with the Kollator Christian August Freiherr von Friesen, and which Silbermann's pupil, Zacharius Hildebrand, also signed, Silbermann pledged himself to deliver an organ for St. Georgenkirche, (Opus13), having the following registers:

Hauptwerk	*Oberwerk*	*Pedal*
16′ Bourdon, lowest octave and a half of wood, the rest, metal	8′ Gedackt (lowest octave of wood, the remainder of metal, for sweet toned music)	16′ Principalbass, wood
8′ Principal, tin	8′ Quintaden, tin	16′ Posaune, wood
8′ Rohrflöte, metal	4′ Principal, tin	8′ Trompete, tin
4′ Octave, tin	4′ Rohrflöte, metal	*Accessory registers*
4′ Spitzflöte, tin	3′ Nasat, metal	Tremulant (later replaced by a pedal coupler), two Sperrventils, manual slide coupler.
3′ Quinta, tin	2′ Octava, tin	
2′ Octave, tin	1 3/5′ Tertia, tin (not in contract)	
III Mixture (from 1 1/2′) tin	1 1/2′ Quinta, tin	
II Cymbel (from 1′), tin	1′ Sufflet, tin	
III Cornet ("through half the keyboard"), tin	III Mixtur, tin	

The work had three bellows. The conditions were normal for Silbermann's contracts. Here, too, Butzäus decorated. Kuhnau and Bestell examined the organ and found it excellent. The dedication took place November 10, 1721. Kuhnau on this occasion, with the pupils of the Thomasschule in Leipzig and the town pipers of Rötha, performed music of Petzold, court organist at Dresden, based on texts by Deacon Langbein. The centennial and bi-centennial of this organ have been ceremoniously observed.

The second part of the contract provided that Silbermann was to restore to use the old organ that Josias Ibach had built in 1614. But this was seen to be quite impracticable when the old work was dismantled, and the church patrons decided to have Silbermann build a new organ for the Marienkirche. The contract was concluded with Silbermann alone on November 12, 1721. The organ was to have the following registers:

Manual

8′ Principal, tin
8′ Gedack, lowest octave wood, the rest, metal
4′ Octave, tin
4′ Rohrflöte, metal
3′ Nasat, metal
2′ Octava, tin
1 3/5′ Tertia, tin
1 1/2′ Quinta, tin
1′ Sufflöte, tin
II Cymbel, tin

Pedal

16′ Subbass, wood
Tremulant

This organ, which is characterized by special freshness in the tutti, is played only in summer afternoon services, and is even now in exceptionally good condition. The fact is well-known that Mendelssohn frequently repaired to Rötha, which was not far from Leipzig, in order to delight in the sound of these glorious Silbermann instruments.

While Silbermann was still engaged on the second organ at Rötha, he signed, on December 18, 1721, a contract to build an organ at St. Johanniskirche, with the council of Chemnitz and the Ephorus of that town, Dr. Green. The people of Chemnitz had stipulated that the work must be completed within one year. Silbermann made this promise and kept it. On December 22, 1722, the new organ "was examined and played publicly for the first time with special pleasure on the first Christmas holiday." The contract, still existing in the archives of the Chemnitz council, reveals the following arrangement:

Manual

8′ Principal, tin
8′ Grobgedackt, metal
4′ Octave, tin
4′ Rohrflöte, metal
3′ Quinta, tin
2′ Octave, tin
1 1/2′ Quinta, tin
1′ Sifflöte, tin
III Mixtur (from 1 1/2′), tin
III Cornet (from a below middle c to c^3)

Pedal

16′ Subbass, wood
16′ Posaune (bodies wood, mouthpieces metal)
8′ Trompet (bodies tin, mouthpieces brass)

Accessory registers

Bass ventil, tremulants, slide coupler, three bellows which were placed under the organ on the church floor.

In 1770 a new church was built. It was now planned to move the Silbermann into the church and enlarge it with several stops in keeping with the increased space. Gottfried Oehme, a pupil of Silbermann, when asked for his opinion, counseled strongly against this since the housing would have to be enlarged, a new wind chest, a new keyboard and additional canals would have to be built. The work should be left in its present state, and its great master should retain his honor. If a larger work were later built, the old Silbermann would be more appropiately placed. For an initial restoration he demanded 300 thaler. But when Schweinefleisch, organ builder at Leipzig University, asked 50 thaler less, and besides, would build in an 8′ Viola di Gamba, he received the award. He died during the restoration (1770) so that the work had to be completed by his son-in-law and successor, Johann Gottlieb Maurer. In 1791 a second manual was built in by Johann Gottlieb Trampeli, who was even then a builder of note. It then received the following registers: 8′ Lieblich Gedackt, wood, 8′ Flauto Amabile, wood, 8′

Quintaden, tin, 8′ Vox Humana (from a below middle c to the top of the keyboard, with its own schwebung,) tin, 4′ Principal (tin with pulled out lips), 2′ Octave, tin, 1 1/2′ Quinta, metal (delivered over and above the contract), III Mixtur, tin, Manual coupler.

Finally in 1879 the work was sold to the town of Auligk and there thoroughly renovated by the Court Organ Builder, Jehmlich.

It is now time to enter into more detail about Zacharius Hildebrand and his association with Gottfried Silbermann. Hildebrand, son of a carriage maker, was born in 1688 at Münsterberg in Silesia. It is to be assumed that as a migrant journeyman joiner he came to Freiberg, and that here the desire grew in him to learn the organ building craft under Silbermann. At any rate, on December 9, 1713, indentures were signed between Silbermann and his pupil and attested by the two Freiberg organists, Elias Lindner and Christian Zeiss. Silbermann therein undertook to "inform and perfect" his pupil in the art of organ building, Hildebrand promising that from St. Martin's Day 1713 to 1716 he would faithfully and industriously assist Silbermann in all his works and be satisfied with weekly pay of 10 groschen. We find, moreover, the same clause respecting competition, that Gottfried Silbermann had signed with his brother in Strasbourg. Only it is expanded in the case of Hildebrand. He is to be bound to apply his trade neither in Saxony nor in Alsace. He is threatened with the severest legal punishments by nonfulfillment of the contract. Elsewhere Gottfried Silbermann says that the contract had been drawn up in this form because Hildebrand "was quite penniless" and could give him no apprentice fee; it had been far worse for him personally in his youth, as he received no pay. At first all went well. Master Silbermann was satisfied with his pupil. He has him join in signing the contract at Rötha, and secures for him in 1721 the building of a new organ in Langhennersdorf, which is to be Hildebrand's masterpiece. He also gives him a loan to provide materials. The disposition, except for the 2′ Waldflöte, is wholly in the Silbermann spirit. It runs:

Hauptwerk	*Oberwerk*	*Pedal*
16′ Bordun	8′ Gedackt	16′ Subbass
8′ Principal	4′ Rohrflöte	16′ Posaunenbass
8′ Quintaden	3′ Nassat	8′ Trompetebass
8′ Rohrflöte	2′ Octava	
4′ Prästant	2′ Waldflöte	Tremulant
4′ Spitzflöte	1 1/2′ Quinta	
3′ Quinta	1′ Sifflöte	
2′ Octava	II Cymbel	
III Cornet		
III Mixtur		

In a testamonial Silbermann had expressed to the young master his special approval. For the time being Hildebrand stayed on with Silbermann who had plenty of work, but could get few workmen. Exploiting the circumstances, Hildebrand demanded very high wages. Finally, after disagreement, he was dismissed from Silbermann's service and worked in different places in Saxony (Freiberg, Liebertwolkwitz). Silbermann represented to him the consequences of his breach of contract, whereupon Hildebrand had, in all humility, appeared before Silbermann. The two thereupon concluded a new agreement on September 21, 1722, according to which, for every work that Hildebrand took over on agreement with Silbermann he was to pay the latter four percent of the stipulated price. Hildebrand now had referred to him the building of the organ in

Störmthal near Leipzig. This is the same organ that received its very special dedication on November 2, 1723, when Sebastian Bach composed a cantata for the ceremony. Bach's acquaintance with Hildebrand, of which more will be told later, dates from that time. Even during the building of the Störmthal organ Silbermann thought himself wronged. This is attested by a letter to Hildebrand of August 6, 1724. The detailed letter is of the greatest interest as it clearly reflects the ways and means in which the master dealt with his pupil. Silbermann had learned that Hildebrand wanted to build an organ in Lengefeld without his approval. Silbermann himself was still negotiating for this work. He expressly reminds Hildebrand of the agreement and offers him the prospect of reconstructing organs in Strehla, Krippen and Lindenau for General von Brause, if he is mindful to honor his obligations. Otherwise he will initiate legal proceedings. A few days after receipt of this letter Hildebrand, in a petition to the king, "humbly supplicates" for protection against Silbermann who is injuring him in his profession. The latter, called upon to reply, first of all defends his right to the clause on competition. He pleads that Hildebrand should be held to "payment of the traditional punishment, which he has incurred, of imprisonment." In a "humble and melancholy" plea Hildebrand had meantime entreated the council of the city of Freiberg to intercede for him. It was the aim of August der Starke's government, so far as possible, to keep craftsmen in the country. Though the law was clearly on Silbermann's side, mercy seasons justice, and it was decided on December 29, 1724, that basically the agreement with Silbermann should hold, but Hildebrand might accept work if he had ascertained that it had not previously been offered to Silbermann. Out of "love for goodness," Silbermann had released the oppressed Hildebrand from a fine which had amounted to 32 thaler. It can hardly be assumed that the outcome of the case was altogether what Silberman desired. In subsequent legal settlements, e.g. with Hähnel and Hebenstreit, he did not, as he thought, receive the desired reparation. But Silbermann had every reason to accomomodate himself to the royal decision, since after a protracted period he had entered upon closer relations with the court and upon his petitioning had been named "Organ Builder by Appointment to the King of Poland and Elector of Saxony." In a petition of June 11, 1723, Silbermann had requested a fifteen year copyright for sale production of his Cimbal d'Amour, a clavichord with double length strings and with special muting, and simultaneously the above mentioned title. Regardless of "all other very advantageous proposals made to him from abroad, he would prefer his fatherland and keep his residence in Freiberg as heretofore because this town ranked with him high above others on account of the wood and other materials needful in his profession." Silbermann was wanted in England, later on in Petersburg, Moscow, and Copenhagan. On June 21, 1723, Silbermann's petition was given complete approval.

In 1724 at Hilbersdorf, near Freiberg, Silbermann built a small organ without pedal, with these stops: 8′ Gedackt, 4′ Prinzipal, 2′ Oktave, 1 1/2′ Quinta, II Cymbel.

According to a hand written chronicle "the new organ was erected on Tuesday before Whitsunday in 1724 for 100 thaler." The new Superintendent, Dom L. Wilisch, son-in-law of Dom Lehmann, Mayor Seyfried, and the District Treasurer Fischer from Freiberg accepted the organ, and on the second Whitsun holiday it was publicly played for the first time. This Positiv is today one of the most valuable pieces in the Heyer Museum in Cologne. The catalogue contains a careful description and sketch. In Hilbersdorf it was placed in the manner of a Rückpositiv on the gallery. Its bellows are quite large, being almost two meters long. The instrument's overall dimensions are:

height, 1.5 meters; depth, between 6 and 7 meters; width, 1.73 meters.

Meanwhile a considerably larger work, the organ at St. Peter and St. Paul's church in Reichenbach, claimed all Silbermann's creative power. On August 26, 1720, a conflagration had completely destroyed Reichenbach, with its church and organ. As the town slowly rose from its ruins, Karl Metzsh, Counselor of the Exchequer, had already taken steps to provide a new organ by organizing a collection for this purpose. From official and private sources abundant funds flowed in so that on December 18, 1723, the contract could be made with Silbermann. In it Silbermann promised to deliver by Whitsunday, 1725, an organ with the following registers:

Hauptwerk (large and grave scales)
16′ Bourdon, lowest octave and a half wood, the remainder tin
8′ Principal, English tin, smoothly polished
8′ Viola di Gamba (or Spielflöte), tin
8′ Rohrflöte, metal
4′ Octave, tin
4′ Spitzflöte, tin
3′ Quinta, tin
2′ Octava, tin
1 3/5′ Tertia (from 2′), tin
1′ Flageolet, tin
III Mixtur, tin
III Cornet (through half the keyboard), tin

Oberwerk
8′ Principal, English tin, brightly polished (from F, in case)
8′ Quintadena, tin
8′ Grobgedackt, lowest octave wood, the remainder, metal
4′ Octava, tin
4′ Rohrflöte, metal
3′ Nassat, metal
2′ Octava, tin
1 1/2′ Quinta, tin
1′ Sufflöt, tin
II Sesquialtera, tin
III Mixtur, tin
8′ Vox Humana, tin

Pedal (of bold, penetrating scales)
16′ Principal, wood
8′ Octava, wood
16′ Posaune, wood
8′ Trompete, tin

Accesories:
Tremulant, schwebung for Oberwerk, and bass ventil

For transporting tools and materials Silbermann demanded in the contract five wagons drawn by four horses, and one such for the return trip. In the event of his death, his heirs would be obligated to complete the work. He also set his property as security for exact fulfillment of the contract. After expiration of the year's guarantee he would again personally inspect the organ, and after payment of the final installment would tune once more. Before completing the organ he undertook a journey to Hamburg in 1724 to exhibit his newly invented Cimbal d'Amour. On July 28, 1724, he again was in Freiberg and on this day reported to the Rev. M. Olischer of Reichenbach of his progress with the organ. At the same time he requests "the last two installments due." The clavichord for the Lord Mayor was ready. He would bring it over personally when the organ was delivered. As no payment resulted from this letter, he followed with a second detailed letter on August 15. In it he informed Parson Olischer that the district bailiff, Weidlich, a friend of the Silbermann craft, had already three times addressed himself to Kammerrat Metzsch, so that the latter would fulfill his financial undertaking. Further, he emphasized that he had, "thank God," enough wood in stock. For Michaelmas, 1724, he planned to bring over the pipes and the accessories, and "even six persons." To be sure, he could not use any "court wagons" from the Freiberg, Chemnitz and Zwickau office, since reloading was harmful to the organ parts. The weight of the cut pipe alone would be eighteen to twenty hundredweight, and then there were the wind chests, carvings,

et cetera. This letter seems to have had the desired effect. Silbermann came on October 27, 1724, and assembled the parts that he had brought along. The Leipzig Consistorium even gave permission that the Divine Services of the St. Peter and St. Paul church should be held from Easter to Whitsunday, 1725, in Trinity church, so that Silbermann could devote himself to the tuning completely undisturbed. On May 11, Bestell, the well-known examiner of Silbermann organs, engaged in the testing, and found "that there was not the slightest defect"; rather, he wondered at "its fine structure, arrangement, glorious sound, and excellence in everything." Next sunday, Exaudi, the dedication took place "with music," and with a sermon by Olischer, especially prepared for this occasion. An admirer of Silbermann's art, he had taken it upon himself to proclaim the master's art in a madrigal. At the end came the words,

"Your new work in Reichenbach may speak,
Through and through, like silver pure it rings,
Especially when Vox Humana sings."

The later history of the organ is rich in incidents. In the two great fires, 1773 and 1833, the pipes were saved from total destruction. After the 1773 fire the organ was again set up by the Trampeli brothers. Working in the interior, they are said to have found a document, allegedly in Silbermann's own hand, which became their guide and canon for future organ building. In 1841 Thümmel of Zwickau restored the work. In 1856, when the church interior was being renovated, the organ was also rebuilt by Jehmlich of Zwickau. Several times since then it has been subject to major and minor repairs, including retuning and the addition of several stops.

In 1726 Baron Christoph von Kiesewetter presented the community of Dittersbach near Stolpen with a Silbermann organ. It had the following registers:

Manual		*Pedal*
8′ Principal	2 2/3′ Quinta	16′ Subbass
8′ Gedackt	2′ Octave	16′ Posaunenbass
8′ Quintadena	1 3/5′ Tertia	
4′ Octave	1 1/3′ Quinta	Tremulant
4′ Rohrflöte	1′ Sifflöt	
3′ Nassat	III Mixtur	

In 1839 this work was repaired — not to its advantage — by Herbrig of Altstadt, near Stolpen. Later, in the early nineties, Julius Jahn of Dresden renovated it.

The above mentioned Weidlich of Freiberg seems to have been responsible for entrusting Silbermann with the building of the new organ at Forchheim. A rich Leipzig merchant, Gotthardt Schuberth, who came from Forchheim, bequeathed 1500 thaler and stipulated Gottfried Silbermann "as a famous craftsman who would provide a pulpit, altar, and baptismal font, with the aid of a skillful sculptor." When the money had become available on Schuberth's death, December 16, 1724, Silbermann began the building of the organ. The craftsman on whom Silbermann called for execution of the plan was his friend and countryman, George Bähr, the Ratszimmermeister of Dresden. In the central arrangement of organ, pulpit, and altar in this church he put into effect the same ideas that he later embodied on a larger scale in the Frauenkirche of Dresden. In finishing the Forchheim church help was given by the Dresden Ratsmaurermeister Fehre, and Butzäus, the painter of hunting scenes, both of whom played an important part in Silbermann's life history. The organ was given the following stops:

Hauptwerk	*Oberwerk*	*Pedal*
8′ Principal	8′ Gedackt	16′ Principalbass
8′ Rohrflöte	4′ Rohrflöte	16′ Posaunenbass
8′ Quintaden	3′ Nasard	8′ Octavenbass
4′ Octava	2′ Octava	
4′ Spitzflöte	1 3/5′ Terz	*Accessories:*
3′ Quinta	1 1/2′ Quinta	Tremulant, three bellows, slide coupler.
2′ Octava	1′ Sifflöte	
III Cornet	II Cymbel	
IV Mixtur	(In 1905 an 8′ Dolce was substituted for the Cymbel)	
(In 1905 a Viola di Gam- was added)		

The fretwork in the upper right part of the case bears a coat of arms with Silbermann's initials entertwined; on the upper left there are two herons. The dedication took place on the third Easter holiday of 1726. Superintendent Wilisch of Freiberg presided. Renovations were made in 1784 and 1843 by Göthel of Borstendorf, in 1869 and 1882 by Guido Schäf of Freiberg.

The next larger organ to come from Silbermann's workshop was that at Oederan near Freiberg. Here, too, a catastrophic fire, on July 3, 1709, had completely destroyed 240 houses, the church, and the organ which had been built by Christoph Donat of Leipzig in 1658. An agreement had been made in 1718 with Johann Gottlob Tamitius of Zittau. He proposed to build an organ with thirty-seven stops and three manuals. But as he subsequently proved to be unreliable, this contract was repudiated and another one entered into with Silbermann in 1720. The community however could not keep up the installments. Accordingly, Silbermann did not start building until 1725. On May 25, 1727, the dedication took place with Superintendent Wilisch of Freiberg again conducting the ceremony. The work had the following registers:

Hauptwerk	*Oberwerk*	*Pedal*
16′ Bordun	8′ Gedackt	16′ Principalbass
8′ Principal	8′ Quintaden	16′ Posaunenbass
8′ Rohrflöte	4′ Octava	8′ Octavbass
4′ Octave	4′ Rohrflöte	8′ Trompete
4′ Spitzflöte	3′ Nassat	
3′ Quinta	2′ Octava	*Accessories:* Pedal coupler, tremulant, 3 bellows
2′ Octava	1 3/5′ Terz	
III Cornet	1 1/2′ Quinta	
III Mixtur	1′ Sifflöte	
II Cymbel	III Mixtur	

In 1892 this work was enlarged by five stops by Jehmlich of Dresden, brought to normal tuning and set in an unlovely Gothic housing, which came from the workshop of Mussbach in Dresden. In recent years, too, the organ has been thoroughly renovated by Jehmlich.

A few months after consignment of Oederan organ came that for St. Peter's Church in Rochlitz. The old instrument had been produced by Paul Walckhof in 1653, and by 1725 had decayed to such an extent that Silbermann was sent for by Karl Gottfried Weidlich, Amstmann at Rochlitz. Silbermann came over on May 27 from Reichenbach and surveyed the interior of the church. But as the authorities stubbornly insisted on an unfavorable location for the organ, and wanted to force on Silbermann a disposition

drawn up by their organist, Wiedemann, some time elapsed before the contract could be closed. Silbermann finally agreed to the unfavorable location, but insisted on his own disposition. It ran:

Hauptmanual

8′ Principal, lowest 4 wood, remainder English tin (from low F, in the case)
8′ Gedackt (not in contract)
8′ Rohrflöte, lowest octave wood, remainder metal
8′ Quintaden, tin
4′ Octava, tin
4′ Spitzflöte, tin
3′ Quinta, tin
2′ Octava, tin
1 3/5′ Tertia, tin (from 2′)
1′ Sufflöt, tin (not in contract)
IV Mixtur, tin (from 1 1/2′)
[III] Cornet

Obermanual

8′ Gedackt, lowest octave wood; remaider metal
4′ Principal (not in contract)
4′ Rohrflöte, metal
3′ Nassat, metal
2′ Octava, tin
1′ Soufflaute, tin
III Mixtur, tin

Pedal

16′ Posaunenbass, wood, mouthpieces brass
16′ Principalbass, wood

Accessories: Bassventil and tremulant

Silbermann began setting up the organ on February 26,1727. On July 18, it was taken over by the local organists, Gottfried Wiedemann and Theodore Gerlach. The latter's father, Christian Gerlach, mayor and organist, had begun negotiations with Silbermann in 1714, looking toward the renewal of the organ at St. Kunigunden. But finally, for reasons of economy, the builder Döltzsch was chosen. In 1716 Theodore Gerlach had succeeded his father as organist. From his subsequent application for the position of Cathedral organist at Freiberg, which fell vacant in 1731, we see that he had further perfected himself in his art "with the famous court organist, Bestell, during student days at the Gymnasium in Altenburg, and by correspondence with the world-famous Bach of Leipzig, during his fourteen years service as organist." The consecration of the organ took place on July 2), 1727, with Superintendent Löscher in charge. A solemn Te Deum with trombones and trumpets, in which, finally, the new organ joined, constituted the musical portion of the celebration. The Silbermann organ required no renovation for a century. A considerable revision of the pipe work was made in 1831 by Gottleuber of Golditz. He was a pupil of Zollner of Hubertusburg, who, in turn, was Hähnel's pupil.

Gottleuber removed the 8′ Vox Humana and 1 3/5′ Tertia from the Hauptwerk, the 1 1/3′ Quinta and 1′ Sufflöt from the Oberwerk. He added a 16′ Bordun of wood and an 8′ Viola di Gamba of tin, the lowest octave covered, to the Hauptwerk. Also an 8′ Salicional, of which the upper octaves were of pear tree wood, the lowest octave, stopped, of fir wood, and an 8′ Piffaro, the upper two octaves of tin, the lower covered and of pear tree wood, were added to the Oberwerk. He enlarged the pedal with a 16′ Subbass and an 8′ Octavbass of fir.

According to Lohse, Music Director in Plauen, the basses of Gottleuber were unusually brightly voiced. At the end of the last century an organ by Jehmlich Brothers, of Dresden, replaced Silbermann's.

The three following smaller organs were ordered by members of the Saxony nobility and presented to their poor parishes. In Lebusa it was General von Milckau, who had devoted considerable sums to the building of Silbermann organs in Freiberg. The General, who at the time was stationed in Freiberg, gave his village of Lebusa, in 1727,

a new church, and with it a new Silbermann organ. Its disposition runs:

Manual

8′ Principal	3′ Quinta	III Mixtur
8′ Quintaden	3′ Nasat	III Cornet
8′ Grobgedackt	2′ Octava	*Pedal*
4′ Prestant	1 1/2′ Quinta	16′ Posaunenbass
4′ Rohrflöte	1′ Sifflöt	16′ Subbass

General von Milckau's entire property passed into the hands of his son-in-law, Van Pflugk. He, too, had an organ built by Silbermann, which was set up in the Castle Church at Tiefenau near Grossenhain. It must have been given about 1728, as it is mentioned in an organ poem of 1730. This small work, lacking a pedal, had the following registers: 8 Principal, 8 Gedackt, 4 Octava, 4′ Rohrflöte, 3′ Nasat, 2′ Octava, 1 1/2′ Quinte, 1′ Sifflöte, III Cymbel, Tremulant.

The purchaser of the organ delivered in 1729 at Püchau near Wurzen was Heinrich von Bünau, inspector of the Landesschule at Grimma, Privy Counselor and Tax Collector of the Leipzig district, who died March 28, 1729. This organ also was a Positiv, with the following registers: 8′ Principal, 8′ Rohrflöte 8′ Quintaden, 4′ Octava, 4′ Spitzflöte, 2 2/3′ Ouinta, 2′ Octava, III Cornet, III Mixtur.

When this church was rebuilt in 1869 the Silbermann organ was given a second manual, built by Geissler of Eilenburg.

The parish of Helbigsdorf in the Erzgebirge owes its fine Silbermann organ to the energetic music enthusiastist, Pastor Gauhe. He repeatedly opened up new sources of money so that on May 19, 1726 a contract could be entered into with Silbermann. The work was to have the following registers:

Hauptmanual

8′ Principal, from Low F in the case, the 4 lowest notes wood	3′ Quinta, tin	2′ Octava, tin
	2′ Octava, tin	1 1/2′ Quinta, tin
	IV Mixtur	1′ Sufflet, tin
8′ Rohrflöte, lowest actave wood, remainder metal	*Obermanual*	III Cymbel, tin
	8′ Gedackt, lowest actave wood, remainder metal	*Pedal*
8′ Quintaden, tin		16′ Subbass, wood
4′ Oktava tin	4′ Rohrflöte, metal	16′ Posaunenbass, wood
4′ Spitzflöte, metal	3′ Nassat, metal	
		Bass-Ventil

For the Hauptwerk Silbermann here planned to take "sample tin," that is, an alloy of 3/4 tin and 1/4 lead. The work on the organ had to wait a year, as the inhabitants of the Randeck Filial, a part of Helbigsdorf parish, refused to give the wagons that fell to their share. Silbermann could not turn over the completed work until October 18, 1728. When the Clausnitz court barn burned down in 1750, the church was also in great danger. The roof was kept covered with water, but zeal was carried too far, for the organ became almost unusable because of the water that found its way in. Silbermann again came to Helbigsdorf to inspect the damage. But money was not available for the repairs, which were not undertaken until 1802 by Johann Christian Günther, at that time in Lichtentanne near Chemnitz. The organ today is in excellent condition. Karl August Fischer proclaimed the 8′ Prinzipal of this organ to be the finest of all Silbermann's.

The arrangement of the stop knobs is as follows:

Left			Right	
Principal 8′ Spitzflöte 4′	Octav 2′ Quinta 3′	*Hauptwerk*	Rohrflöte 8′ Nassat 3′	Quintaden 8′ Mixtur IV
Gedackt 8′ Tertia 1 3/5′	Rohrflöte 4′ Sifflöt 1′	*Oberwerk*	Octav 4′ Cymbel III	Octave 2′ Tremulant
		Pedal	Subbass 16′	Posaunen- Bass 16′

For the 1 1/3′ Quinta called for in the contract, Silbermann substituted a 1 3/5′ Tertia, a register which can be used for quite unique combinations, such as with 8′ Rohrflöte, 8′ Quintaden, et cetera.

In Gleichau on October 24, 1712, a violent fire had destroyed the Georgenkirche and a large part of the town. It was years before the town recovered from this devastating blow. In 1728 there was again a new church and Silbermann was commissioned to build a new organ. It was dedicated June 6, 1730 and at that time contained the following stops:

Hauptwerk
16′ Bordun
8′ Principal
8′ Rohrflöte
4′ Octave
4′ Spitzflöte
3′ Quinta
2′ Octava
1 3/5′ Tertia
[IV] Mixtur
[III] Cymbel
[V] Cornet

Oberwerk
8′ Principal
8′ Gedackt
8′ Quintaden
4′ Octave
4′ Rohrflöte
3′ Quinta
2′ Octava
1 1/2′ Quinte
1′ Sifflet
1 3/5′ Sesquialtera
[III] Mixtur
8′ Vox Humana

Pedal
16′ Principalbass
16′ Posaunenbass
8′ Trompetenbass
8′ Octavenbass

Accessories: Tremulant, schwebung, manual silde coupler

In Silbermann's honor the organist of the day, Johann Gottlieb Meischner, wrote a poem. He emphasized foreign influence on Silbermann's professional training, and gave especial praise to "the pure tone" of the flute, the "bell-like sound of the Quintaden," and the faithful imitation of the "human voice." Unfortunately, this fine Silberman organ was robbed of its most characteristic stops in 1840, so that space could be found for modern stops. The reproach for this falls upon Urban Kreutzbach of Borna, who otherwise enjoyed a good reputation through his close dependence on Silbermann principles in organ building.

On January 6, 1731 the community of Rheinhardtsgrimma received a fine two manual instrument. This, listed as opus 30, (this count must have included organs in Alsace and elsewhere) contained the following stops:

Hauptwerk
8′ Principal, tin
8′ Quintaden, tin
8′ Rohrflöte, metal
4′ Octave, tin
4′ Spitzflöte, tin
3′ Ouinta, tin
2′ Oktave, tin
IV Mixtur, tin
III Cornet, tin

Oberwerk
8′ Gedackt, metal
4′ Rohrflöte, metal
3′ Nasat, metal
1 3/5′ Tertia, from 2′, tin
2′ Octave tin
1 1/2′ Quinta, tin
1′ Sifflöt, tin
II Cymbel, tin

Pedal
16′ Subbass, wood
16′ Posaunenbass, wood
8′ Octavbass, wood

The Collection of Dresden Organ Dispositions praises the exactness of the interior architecture, the strength, the sharpness, and beauty of the voicing, the light touch of the keys, and states that Manuel Behnisch of Dresden, organist at the Kreutzkirche, accepted and dedicated the work. A contemporary poem by Cantor Jakob Lehmann that remained hidden in the organ at Frauenkirche in Dresden for 150 years gives the date for the dedication of this organ as January 6, 1731. Damaged bellows were replaced in in 1852 by chest bellows, and a pedal coupler was added.

In July, 1730 Silbermann competed with an organ builder from Adorf for the building of the organ at Trinity Church in Reichenbach, in Vosges. Silbermann was still well remembered there. Two parties had formed in the town. The town folk were on Silbermann's side, "since he had the stronger claim because of his skill, having given proof of his skill in his work here, whereas the Adorf builder had made up to 50 smaller works, but never yet a large one like this." Despite this, the Adorf builder won the day; he had the influential Superintendent Hermann of Plauen and Landkammerrat Metsch on his side.

At any rate Silbermann managed to conclude a contract for building a new organ at Mylau, a place not far from Reichenbach, so that he did not need to come back from the Vosges empty handed. The Kollator Christian Ludwig Edler of Planitz was especially zealous in the cause of this new organ. Superintendent Hermann of Plauen opposed him with every possible objection. Despite this, an agreement was reached with Silbermann on August 23, 1730, without, it is true, waiting for approval from the Leipzig Constitorium. Silbermann promised by Michaelmas, 1731 a work with the following arrangement:

Hauptmanual (of broad and grand scales)
8′ Principal, the lowest 4 wood within, from F in the case
8′ Quintadena
8′ Rohrflöte, lowest octave wood, remainder metal
4′ Octava, the lowest octave of smooth polished tin, in the case
4′ Spitzflöte
3′ Quinta
2′ Oktave
1 3/5′ Tertia, from 2′
IV Mixtur, from 1 1/2′
III Cornet
8′ Vox Humana (added later by Silbermann)

Oberwerk (of delicate and sweet scales)
8′ Gedackt, the lowest octave wood, the rest metal
4′ Rohrflöte, metal
3′ Nassat, metal
2′ Octava
1 1/2′ Quinta
1′ Sufflöte
II Cymbel

Pedal (of strong and penetrating scales)
16′ Subbass, wood
16′ Posaunenbass, badies of wood, mouthpieces of metal
8′ Octav-Bass, wood

Accessories: Tremulant and bass ventil

Upon examination by organist Horlbeck of Adorf, the two folding bellows of fir wood yielded wind pressure of 42 degrees (3.7 inches) by Förner's wind gauge.

Chance has enabled us to learn some details of Silbermann's journeymen and other helpers during this operation. When a new church was built in Mylau in 1887 and 1888, the Silbermann organ was taken apart in order to set it up again later in another casing in the new church. In the old casing that was sold for fire wood a document dating from 1731 was found. According to this there were engaged on the organ the journeymen Johann George Silbermann and Johann George Schön, carpenter journeymen Peter Hilssman and Michael Bottner, and the apprentice Christoph Leibner.

The cook, Justina Reinhardt, kept house. When the organ was ready to set up, according to this document, it was brought in seven wagons to Mylau and completely assembled in the house of Butcher Herold. On the twenty-first Sunday after Trinity, when the church was consecrated, the organ also was dedicated with music composed by the Cantor Johann Christoph Tröger. In 1843 Lewis Lohse, the important music theorist and teacher, and expert on Silbermann, became the organist here. He had recommended keeping the Silbermann work unchanged and setting over against it a new Hauptwerk equipped with quiet voices. Unfortunately, his advice was not followed. Instead, the work was enlarged by organ builder August Schubert with some additional stops, and set in a new casing. The work still has an excellent sound, however.

The second Silbermann work in the Oberlausitz came to Crostau near Schirgiswalde in 1732. The patron, Reichsgraf Heinrich von Watzdorf, presented it to the community. The contract with Silbermann dates from February 23, 1724. The organ had:

Hauptwerk	*Oberwerk*	*Pedal*
8′ Principal	8′ Gedackt	16′ Subbass
8′ Rohrflöte	4′ Rohrflöte	16′ Posaunenbass
8′ Quintaden	3′ Quinta	8′ Octavbass
4′ Octave	2′ Octave	
4′ Spitzflöte	1 3/5′ Tertia, from 2′	*Accessories*: Tremulant, bass
3′ Quinta	1 1/2′ Quinta	ventil, 4 bellows, 6 wind
2′ Octave	1′ Sifflöt	chests
IV Mixtur	II Cymbel	
III Cornet		

In 1914 an 8′ Aeoline was substituted for the 1 1/3′ Quinta by Jahn of Dresden.

The donor of the organ was born August 11, 1698, son of Privy Councillor and cabinet minister Christoph Heinrich von Watzdorf (Reichsgraf since 1719), and entered state service, reaching the dignity of a Canon at Meissen and Namburg and that of Cathedral Provost at Bautzen. In his effort to procure for the religious establishment as large a measure as possible of the rights they sought, and to set the Canons outside the Sovereign's jurisdiction, he gained disfavor with the government of Friedrich August II. He was therefore arrested in 1733 and brought to the fortress of Königstein, where he died on June 20, 1747.

As appears from a letter of Johann Gottlob Tamitius, organ builder at Zittau, the organ already was in sorry condition in 1736. Tamitius did not venture to do anything to the work out of fear "that the master of this work might have a bad opinion of him." But as "an honest man and citizen of Zittau he could state that all the pedal and manual pipes would have to be taken out and corrected, the incomplete registers would have to be repaired, cleaned, brought to tune again, and restored to their former condition." Friedrich Mönch, organist and schoolmaster, on August 10, 1739 requested a royal commission to instruct Lieutenant von Zernikow as the tenant of Crostau estate, by some letters to have the said organ restored to good condition.

On November 24, and December 29, 1795, twenty-seven of the largest tin pipes were stolen. Among the people the idea prevailed that Silbermann's casework pipes were silver, and that this was why they sounded so clear. Such thefts were not uncommon. Herbrig, organ builder from Taubenheim, replaced the missing pipes with wooden ones in 1808 and covered those of them that stood in the casework with tinfoil. In 1839 a pedal coupler was built in by Birkhold of Neugersdorf; in 1860 and 1861 August Schubert renovated the instrument. It has recently been under the care of the Jahn firm of Dresden.

BUSMAN

Mozart, who undoubtedly possessed one of the most brilliant minds that has ever appeared in any field of human activity, could not only conceive an entire original composition in his mind before setting a note of it on paper, and even play it from memory before writing it out, but he is said to have listened *once* to a fairly long piece of choral music in Rome and gone home to write it down perfectly, note for note. No such mental facility would be required, however, to write every note of some of the performances heard in churches far and wide throughout our land today. Your Busman returned for a second visit to a church for the purpose of taking down some of the astonishingly inept successions of chords — undoubtedly spontaneously conceived — that had been noted as a feature of services there. The principal difficulty was in determining what length notes should be written, as the tonal meandering seemed to have no recognizable rhythmic patterns of any sort. It finally seemed unwise for this magazine to publish such puerile musical nonsense, even as a bad example. Moreover, it was acutely embarrassing for us to allow such a manuscript to be in our possession. All of which, of course, refers to those disjointed, uninmaginative, illogical, monstrously offensive insults to God and man — there are some musically literate people in our congregations — which are euphemistically designated as "improvisations."

Improvisation is a great art, which has traditionally been associated with keyboard instruments because they alone enable one person to play all the parts. But the organ has always outranked other keyboard instruments for this purpose, because it offers the creative artist a wider range of volume and color. We all know about those historic occasions when the titans, Bach and Handel, were pitted against other reigning favorites of the keyboard to compare their inventive skills as improvisers, and it is known that Bach and Handel almost met each other in what would most assuredly have been an all-time world championship match. It is perhaps only natural that the greatest composers should acquire such facility in their art that they could extemporaneously create works that surpass the premeditated and edited compositions of lesser geniuses. However, we should not overlook the great virtue and value of smaller improvised works, when they are well conceived and skillfully wrought. They, too, can possess the power to move the human heart through their impressive dignity, their tender poignancy, their vigorous movement, and the tension of their climaxes, just as previously composed works can, even though they may lack an entirely original sound and style. It is not necessary to be entirely original in improvising; in fact, it is practically impossible at the present stage of musical development.

This great tradition of our instruments has been kept gloriously alive by the French organ school and elsewhere on the continent of Europe. At the Paris Conservatory, candidates for First Prize in Organ (a rating given to as many as could qualify, and it was not unknown for recipients of Second Prize to hurl themselves into the Seine) were required, among other things, to improvise an entire symphony on themes submitted at the examination, correctly and in a mature style *without any hesitation, throughout!* This would most assuredly be a worthy standard for us to establish in the education of our organists. For most contemporary organists, however, this level of achievement may

be unattainable. Such profiency can only be developed through long years of practicing early in life. But it would be by no means impossible for every single one of us to develop sufficient keyboard facility and creative skill at least to make musical phrases, consisting of recognizable melodies, harmonized in accordance with the principles of musical grammar, or in some sort of logical manner. We should be able to take one line or more from a hymn tune and expand it with melodic inventions that seem to grow out of it, harmonized in an interesting way, and accompanied by contrapuntal movement.

In some churches, the organist is evidently expected to "fill in" short pauses between other elements of the service, or to cover the sound of a minister's footsteps as he moves into the pulpit or from one part or the sanctuary to another. As Carl Weinrich once had occasion to remark to a bishop of the church, the organ was not created for such unimportant purposes, but for "the glory of God!"

As for the ludicrous chord progressions which some organists seem to feel must be played in order to modulate from the key of one piece of music to the key of another, the less said the better. They are seldom beautiful and never edifying, and attract much more attention to themselves than the supposed abruptness of a fresh beginning in a new key after a brief moment's pause.

All such inconsequential interpolations cannot avoid being trivial and therefore should be eliminated. An organist should not rely upon simply "turning on" the sound of the Voix Celeste with Tremolo and other such effects, and should disdain "background" music. Every time he plays, he should offer a well formed unit, the elements of which are clear and recognizable, that will nevertheless fit into a suitable relationship with other parts of the service. The smallest fragment in the overall design of the service should be thoughtfully made with sure craftsmanship. Let there be an end forever of the pointless, meaningless succession of chords!

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THOMAS P. FROST

In his *Civilization on Trial,* historian Arnold Toynbee vividly argues that the means of grace in the world, the good and beautiful things, are increasing. Assuredly, musicians are contributing to this increase, and recordings are more and more a means by which they do so. It will be the aim of this column to offer a useful guide to current and new recordings. We will also provide occasional comments on phonograph equipment we have found suitable for satisfactory listening. We may make an occasional excursion into harpsichord-occupied territory, or enjoy a happy half-hour with a Bach cantata, or a string quartet, but in the main we shall concentrate on organ recordings.

"AMERICAN ORGAN MUSIC": Seth Bingham, **Rhythmic Trumpet;** Edmund Haines, **Promenade, Air and Toccata;** Leo Sowerby, **Requiescat in Pace,** and **Fantasy for Flute Stops;** Garth Edmundson, **Gargoyles;** Bruce Simonds, Prelude on **"Iam sol recedit igneus.".** Played by **CATHERINE CROZIER, Kendall LP 2555, 12″ LP.**

"SYMPHONY IN G MAJOR FOR ORGAN," Leo Sowerby. Played by **CATHARINE CROZIER.** Kendall LP2554.

Of great interest are these new releases of Catherine Crozier, played on the new 4-manual, 85 rank Aeolian-Skinner at the First Baptist Church, Longview, Texas. Miss Crozier's brilliant and colorful performances need no introduction to those who have heard her in person, and her enthusiasm as a champion of contemporary organ works is contagious. The recording does justice to the church's reverberant acoustics and the organ's thrilling dynamic range from the brilliant tutti to the softest whisper of celestes. It is the first LP appearance of the works included. (The Sowerby Symphony was available in a fine pre-war 78 r.p.m. Victor recording, played by E. Power Biggs, now out of print.) Miss Crozier and Mr. Kendall have done a signal service in making these works available to the listening public. Their efforts are ably seconded by Dr. Gleason's excellent and informative program notes.

The Bingham *Rhythmic Trumpet* is a happy choice for overture. We first heard Miss Crozier play this engaging work in New York's Calvary Church about 1945. We enjoyed it then, and even more now. The snappy French Trompette and brittle Krummhorn Miss Crozier uses must have been in the composer's mind — they project his little invention charmingly. A fat Trumpet with slow tongues and a pudgy Clarinet would have been fatal.

Dr. Haines' *Promenade, Air, and Toccata,* A.G.O. prize composition in 1947, is a curious work of considerable interest. It receives sympathetic treatment at Miss Crozier's hands. We heard the New York premiere of this work, and find that the dramatic qualities of the present organ improve its effect markedly. The *Promenade* is angular, and features bold dynamic contrasts. *Air* is subdued and introspective, largely utilizing soft celestes and solo flute voices, with a modest climax in the second of three sections. The short *Toccata* is brilliant and idiomatic, starting with an intense reed and mixture combination, succeeded by trumpet-calls over a more neutral accompaniment, and returning quickly to the original brilliance. We are almost naïve enough to wonder whether Dr. Haines intended to leave us in minor or major at the concluding open fifth, and almost sophisticated enough to suppose he meant neither. We hope that he has been spurred by

the success of this work to write further for organ.

Requiescat In Pace, an early composition of Sowerby, appears to be uneven, tending to bog down in Lento Solemnity, and thinning out remarkably at the climax. Yet it makes its impression, and gives opportunity for much registrational variety: chimes, tremulous flute solo, strings, dramatic crescendi, Pedal reeds full through 32′, and one lone harp bong all make their appearance.

Subtitled *Toccata Grotesque*, Edmundson's *Gargoyles*, is the third piece in a suite, *Impressions Gothiques*. It is frankly indebted to well-known French models, with brilliant, dissonant manual figurations swirling over a slow-moving theme on a heavy pedal reed combination. This organ and the spacious acoustics appear ideal for enhancing the effect of this toccata. Miss Crozier's stunning technique appears here to excellent advantage. Much as we like it, we wonder whether other species of musicians are so much impressed as organists are by this kind of display.

Another fugitive from a suite is Sowerby's *Fantasy for Flue Stops*, second movement from "Suite for Organ," published 1935. It is indicated "Fast and Whimsically," and consists of three sections: first and last on flutes, with contrasted light middle section on strings and reed. Possibly part of the whimsy is expressed in having rapid tricky passages for two and three innocuous flutes. The two manual flutes of the opening sections are nicely differentiated, and well-balanced. One stopped, and one open, we suspect.

The sunset piece, Simonds' *Prelude*, is based on a Gregorian evening hymn. A lovely and sensitive tone-painting, this is perhaps the most pleasing listening of the entire record, at least for conservative ears. Having already adequately demonstrated her technical prowess, Miss Crozier wisely chooses to leave us with a musical dessert. The piece never rises to a forte, yet within its scope it has delightful registrational variety. The various massed colors (strings and celestes, etc.) are set off by clearly defined effects such as Quintaton alone, and 8′ and 2′. The many soft effects of this remarkable organ — luscious broad strings, wispy stopped flutes, colorful reeds — are moulded by Miss Crozier's discriminating selection into a satisfying musical experience. Our only question is whether such extended use of celestes, even as cool as these, does not approach the saturation point.

The preceding comments on Miss Crozier's playing and the recording quality apply equally to the *Sowerby Symphony*. The organ is splendidly adequate even for this extended work. On the basis of the excellent recorded sound, it is one of the most satisfying American organs to appear on records. Its foundations, chorus reeds, and upperwork blend into brilliant and dramatic ensembles in which no element appears unduly predominant; its foundation stops offer moderate ensembles in varied colors; and we have already alluded to the haunting beauty of its soft effects and solo voices.

The Symphony is in three movements. The first, in sonata-allegro form, fills one disc side (19 minutes). Its portentous first theme is stated by the Pedal alone with a mixed combination of foundation, characteristic reeds, and upperwork. The cantabile second theme appears subsequently on broad string celestes. Shortly, there is a crescendo to a forte statement of the second theme, on foundation stops without mixtures or chorus reeds. Somehow we anticipated a more vigorous fortissimo at this point. During the remainder of the movement the otherwise excellent registration is only slightly marred for us by the occasional appearance of celestes in solo — an effect for which we do not usually care. The very judicious use of tremolo for a few bars of flute solo at the close of the movement is most effective.

The second movement, "Fast and Sinister," has particular rhythmic interest created through exploitation of the 5/4 meter. Both the breathless first theme and the electric second (which appears on widely detached trompette chords) favor the 2-3 division of the bar rather than the 3-2. The several crescendi to brilliant fortissimi, topped by the frantic pedal cadenza and triumphant concluding chords are dexterously managed. These things combine to make the movement a listening favorite.

The third and final movement is a monumental Passacaglia with thirty-three variations. The subject is rhythmically not unlike the familar Bach C-minor, in its repeated succession of short-long notes. It covers only an octave, however, and is harmonically less manageable as a bass because of its emphasis on the second and fourth scale degrees. The contrapuntal elaborations skillfully cover a most imposing array of canons and inversions, and are well charted in Dr. Gleason's lucid analysis. The variations are inherently suited to registrational variety, and are vividly brought to life in this performance.

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Other persons may wish, in this same way, to express their sympathy and regard on the occasion of the death of a relative, friend, or acquaintance, and especially of anyone who has been interested in organs and church music. Organists may wish to contribute their fees for playing at funeral services. Any amount, large or small, given as a memorial at any time, will be accepted. After receiving such a gift, the Trustees of the Organ Institute will send the person or persons designated by the donor a letter informing them of the gift. The purposes of the Organ Institute will be mentioned, and an inscription will be made in accordance with family wishes. The amounts of individual gifts will not in any case be made known.

THE COMPOSITION CONTEST announced in these pages a year ago was won by Arthur E. Hall, Head of the new Department of Music at Rice Institute in Houston, Texas, and formerly organist and choirmaster at Christ Church Cathedral there. His Toccata was finally the unanimous choice of the judges and it will be played in the summer concerts this year. Fourteen compositions were selected for special consideration, and several of these were of such exceptional merit that a final choice was extremely difficult.

Mr. Hall is a graduate of Yale where he studied under Paul Hindemith, and holds a graduate degree in music from Baylor. Several of his choral compositions have been published and his string quartet was selected for performance at the Festival of American music last year. We congratulate him, and also the several other contestants whose excellent works made the adjudication so difficult.

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